New Musical Express

EVERY FRIDAY 7D

No. 1147 Week ending January 4, 1969

FOUNDATIONS FRANK CONFESSIONS

TOP POP NEWS

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FLASHBACK

NME's Keith Altham (helped by Richard Green) relive the

ANIMALS GOLDEN DAYS

THEY were greats and they were Eric Burdon (vocals), Alan Price (organ), Hilton Valentine (guitar), John Steel (drums), and Chas Chandler (bass). Just before Christmas, in their home town of Newcastle, they banded together for a Re-union charity performance augmented by "sixth" Animal Zoot Money, who literally pulled out all the stops in the vast City Hall Church organ, which dominated the stage, and left an enthusiastic mob of Geordies on stage doing a knees-up to "Talk About You!"

... together again but it only lasted for just one day

Jubilant ANIMALS at their first moment of triumph when "House Of The Rising Sun" (then one of the longest ever pop singles) reached No 1 in the summer of 1964. Left to right CHAS CHANDLER, ALAN PRICE, HILTON VALENTINE, ERIC BURDEN and JOHN STEEL. Many personel changes were to follow until the final disbandment of the group announced just before Christmas.

They were also augmented by ex-"new"-Animal Barry Jenkins on drums and their two most devoted fans "The Beast" (colleague Richard Green—now the truth can be revealed!) on his head and myself on cymbals.

They were my group and your group. They were, at one time, the undisputed third most popular group in the world. In Geordie terms they were, in two words—"Great Mon!"

It was just like old times — a punch up (Mr. Burdon inadvertently got a security man's knee in his mouth), a drink-up (in the ever-open Imperial Hotel and at a party after in the Whitley Bay Sands Club), and a loon-up on stage.

Mis-spent

My mis-spent youth flashed before my eyes as they thrashed through the golden oldies like "House Of The Rising Sun," "Don't Let Me Be Misunderstood," "I'm Cryin'," "Boom Boom," "Shout" and "Bring It On Home To Me."

No, of course, it was not musically progressive — no, of course, it did not go off without mikes going dead, organs packing up and lyrics being forgotten.

But they were a part of us and we were a part of them. Burdon bounced and sent himself up. Pricey gagged on the Hammond. Hilton smiled his little boy smile. Chas swayed and brayed and was a tower of strength. Johnny flicked his drums and led his life better than most.

There was a certain amount of bad feeling going up on the train when Barry Jenkins took the "boot" and another ex-"new"-Animal kept falling asleep and knocking over the Community Chest.

But it all ended happily when I won with hotels on Euston, the Angel, Islington and Pentonville We shall overcome. Monopoly is a good game for the capitalist.

The afternoon rehearsal was a shambles with the honorary promoter, a certain Tappy Wright winning the outright title of Miss Organisation 1968.

But we love him because he was a part of all those yesteryears and his father once wore my new suede boots down the mines.

It was Chas who sorted them all out, of course, as usual in his inimitable diplomatic manner, as Eric blamed Alan for being late and Alan blamed Eric for being a hippy and both know damn well that they have been through too much together to come out of it with malice.

"Now, what we want is a leader," explained Chas reasonably. "Someone who is going to make the decisions tonight. Someone elected to stop all this bickering—that's me!"

Stubborn

Chas has the championship title of the World's Most Stubborn Man —he also has a heart like a lion and a physique like an ox which is why he is loved and usually wears down his opponents.

Meanwhile, back at the hotel Mr. Terry McVay, who is another Geordie road-manager and Animals' stalwart, was regaling us with some of the tales from the good old days:

"... then someone grabbed hold of Alan and tried to break his arm. He'd just been to the States and bought a pair of novelty 'gun' cuff links which fired a small, ineffective charge—it went off and this thug went down clutching his scorched shirt and swearing he had been shot.

"... then little fatty Burdon jumped up in the air to try and hit this huge Polish guy and Henry Henroid moved in and floored five of 'em—and got Eric out.

"The last we saw was Henry galloping down the main street with Eric on his back ... then Big Phil pulled the sink off the wall and floored six of these Swedes as I went down."

We missed Leapy Lee by a few minutes—lucky for him or us — as he was appearing in a club down the road and all made for the City Hall along with Eric's new girl-friend—Caroline, the Grapefruit, the Paul Williams Set and Kim Davis who sang "Getting Mighty Crowded" and "Up Tight" on the show and was very good.

Backstage Eric explained why he was giving up the pop business for the film world over a pint of old-fashioned bitter!

"I'm musically frustrated," he said. "I can't get my music to keep up with my mind—I've got an idea for a psychedelic racial western and I'm going to direct it and star in it.

"Then I've had another offer to star in a film with Richard Widmark. I've given enough of myself on stage. I'll probably still make records but not with the Animals—they are over.

"Johnny Weider and Barry are forming a group with some members of an American group called the Grass Roots. They are going to call their group the Bicycle and get it off the ground in Los Angeles.

"Vic Briggs and Danny McCullough have made an album together called 'Mr. Moon and Mr. Sun' and Zoot Money has made another big band single like 'Big Time Operator,' but better. They'll all make out."

But those are the new Animals —what of the originals. Alan is managing the Paul Williams Set and working on film and TV jingle scores before deciding when and what to record again himself.

Steady

John Steel has a pretty wife and a steady job and a nice house and peace of mind. He still plays with a local Newcastle group.

Hilton Valentine is listening to Donovan (which is no bad thing) and getting a new group together for the New Year and Chas is counting his money from the Jimi Hendrix Experience management and having his wife's baby.

Long John Baldry arrived late for the show in the second half—his bike broke down on the M.1—but won the audience over with some gospel material and folk numbers to his own acoustic guitar.

Emperor Rosko compered better than I have seen any DJ by avoiding banal or dirty jokes and just happily prattling to the audience.

The Beast won at Monopoly on the return journey but into every life a little rain ...

God bless John Peel says LOVE SCULPTURE

DAVE EDMUNDS got the idea of doing "Sabre Dance" with a pop group three years ago but waited until recently to record it as a member of Love Sculpture. His wait paid off, for it is now high in the NME chart and giving the Welsh trio their first hit.

LOVE SCULPTURE (l to r) CONGO JONES, DAVE EDMUNDS and JOHN WILLIAMS.

"I never got round to it before," Dave told me. "What really started all the interest off was playing it on 'Top Gear.' Lee Jackson of the Nice mentioned our name to John Peel and he booked us for the show."

"God bless John Peel!" shouted Congo Jones.

"I used to be with a rock and roll group and one of the numbers we did was a Joe Brown thing that's very fast," Dave went on. "I wanted to do something like that and thought of 'Sabre Dance'."

Congo mentioned one of the group's earlier recordings, "River To Another Day."

"It was a deep song about sleep. People thought it was about acid, but it wasn't anything to do with it. We thought it would get away, but it missed."

In the early days, Dave, Congo and John Williams often sat in on recording sessions in—of all places —a potato barn on a Welsh farm!

"We weren't session men, we just used to lig around there," John explained. "It wasn't a proper recording studio, the chap just used to have the machinery there and odd groups would make a few records."

Dave said that Love Sculpture helped change the Swansea scene away from the Mod era. "We started wearing hippy gear when the soul scene was big.

"We used to do Blue Beat as a joke and people began requesting it, so we had to play it for a while. We're not sure of our direction yet. We're doing other people's numbers but we want to write more ourselves."

Congo talked about the affect 'Sabre Dance' has had on the group.

"There was a market already created for it but we weren't sure how big it was. It's been a surprise. We still haven't had time to rehearse.

"On stage, we usually start with a blues, then a Beatles number and they don't know what's going on, they don't know what to expect from us. We do numbers like 'Day In The Life,' 'No Money Down' by Chuck Berry and Jimmy Witherspoon's 'Evening'."

John commented: "It's more interesting as a trio, it means you have to take more parts on. If we get a week without bookings we'll get an act together. There's always little hang ups, though. We can never get a place to rehearse in Wales, we'll have to settle in London."

One of the disciples of Love Sculpture is Andy Fairweather-Low and Dave revealed: "He used to sing in a trio with us in Swansea and he was always going on about the group he was going to make and get into the big time—and he did."

Now, perhaps, Love Sculpture are set fair to themselves to follow in the footsteps of Amen Corner.

RICHARD GREEN

WHO'S WHERE

ONE NIGHTERS

Week beginning Jan 3

BANDWAGON: Folkestone Tofts (3), Boston Gliderdrome (4), Crystal Palace Hotel and Leytonstone Jewish Youth Club (5), Ipswich St Mathew's Baths (6).

GUN: Oxford Town Hall (4), Tolworth Toby Jug (5).

JN. WALKER AND ALL-STARS: Warwick and Birmingham Universities (10).

SHOW/CABARET

DANNY WILLIAMS: Blackburn Cavendish (for one week from the 5th).

DAVE BERRY: Manchester Talk Of The North and Offerton Palace (for one week from the 5th).

SCAFFOLD: London Open-Space Theatre (for three days from the 9th).

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Next week

MARMALADE SPECIAL

In one of their most candid interviews ever, lead vocalist COLIN YOUNG reveals

HOW FOUNDATIONS ESCAPED THE ONE HIT WONDER TRAP

FOURTEEN months ago the Foundations were one of those groups who leap out of nowhere to find themselves with a No 1 hit and who then can so easily sink back into obscurity soon after. So often the reasons are the same — instant stardom followed by delusions of grandeur hotly pursued by mistakes deriving from their greenness rapidly leading on to instant disaster.

By NICK LOGAN

It could have happened that way to the Foundations — it nearly did — and the fact that it didn't was due largely to their honesty among themselves and their ability to realise what was happening and what could happen and correct it before it was too late.

Asset

Today the Foundations are back on their feet again with "Build Me Up Buttercup" challenging for their second No. 1 hit and with a valuable asset in the form of their new young lead vocalist Colin Young, who I met over turkey sandwiches and Scotch in a pub on Monday.

"Before I joined I used to hear all the rumours about the Foundations," said Colin. "I used to hear that they would never do it again; that they were one hit wonders; that it was just a soul scene; that the singer wasn't very good.

"They had been to the States and lost so much money. And people said they were young and spent most of their money.

"But I had seen them live before and I thought they were all right. I thought it was rather nice having an Indian guy, a coloured guy and a white guy and I thought I would stand more of a chance with them than with my original band."

The Foundations are one of those groups that seem to get singled out to be a butt for the knockers and it is a little unfair that four hits later they are still labelled by some as "one hit wonders."

This was the sort of criticism Colin had to reject when he went ahead and joined the 200 other applicants for the position left vacant by the departure of Clem Curtis.

When he was the lucky one chosen Colin decided to accept because "the first thing that gave me confidence was that they were honest and they were very nice guys.

"They told me what the public said; that it was a lucky sort of thing and that they would never make it again.

"But even if they hadn't made it again I felt I could be happy with them and that we could make a living."

Frank

It should be apparent that Colin is a frank young man and it is nice to see that he appears to have none of the illusions you might expect from someone plucked out of relative obscurity and pushed to the front of a No. 1 chart group.

He feels the Foundations have learnt from their early mistakes but is not so confident that he feels there are no more future improvements to be made.

"Sure they made mistakes. They had good singles in 'Back On My Feet Again' and 'Any Old Time That You're Lonely And Sad.'

"But they were in the States when they should have been promoting the last record. And they went at the wrong time when the record was finishing in the States and no one wanted to know.

Mistakes

"They made some money and lived it up. They blew the money . . . living at the Hilton and so on. Now they have learnt from those mistakes."

And the improvements still needed? "Rehearsing is a very necessary thing and we don't have much time to rehearse. We also need to improve musically. They are all right; they are much better than a lot of other groups but we just want to get better."

It was noticeable that Colin had a habit of veering from referring to "they" and "them" to "we" and "us" when talking about the group.

He has been with the Foundations for only three months. Was that a sign that he did not yet feel himself to be totally one of the group?

'No I don't completely feel one of them. The others have been together for three years or so. But give me another month," he smiled.

"Their sense of humour is a bit different from mine. You cannot fit in just like that. But I am sort of getting in on that scene. They are just happy fellows and we have a ball all the time."

The FOUNDATIONS (l to r) ERIC ALLENDALE, TIM HARRIS, PAT BURKE, COLIN YOUNG, ALAN WARNER, PETER MACBETH and TONY GOMEZ.

The Foundations are now down to a seven-piece outfit but are still one of the largest groups on the scene. Are there any problems over who gets the limelight?

"Not at all," said Colin. "Even when I had may own band I thought some of the fellows were a bit jealous because I was getting all the limelight but in this one they seem to want to push me forward all the time."

That is not too surprising as Colin makes an admirable front man and on what must have been only his third Press interview or so he was acquitting himself remarkably well.

Before the Foundations, Colin was the leader of Joe E. Young and the Tonics, a soul band leaning heavily on James Brown type numbers, which he was with for two years.

He is 21 and was born in Barbados where, when he left school, he worked as a trainee draughtsman "but never did like it." He played guitar and his ambition was to be a musician.

Every six years, Colin's father took a vacation to England and on one of the trips Colin came with him, liked it here and decided he would stay on and fulfill his ambition.

He stayed with his brother, who helped him a lot, and joined a number of bands that eventually broke up before forming the Tonics and then joining the Foundations.

Did he find any diffculty adapting himself to the Foundations' musical style? "No, not really," said Colin. "I wanted to do something similar. Soul seemed to be getting the same. I didn't seem to be getting anywhere. I wanted to do something a little more progressive than soul.

"We were doing a lot of James Brown and I was getting sick of the same stuff. There were so many bands doing it. I liked soul — no, I still like soul — but it is very seldom that you will get a different flavour with it. It all has the same riffs."

Colin feels there is still some good soul being produced—"Son Of A Preacher Man" for instance, plus the work of Aretha Franklin, Wilson Pickett and some of James Brown.

"I think the Foundations have their own sort of scene; their own way of putting over their side of pop, if you know what I mean."

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vincent zarra
Why Can't I Walk Away?
(from 'Maggie Flynn')
Columbia DB8523

franck pourcel AND HIS orchestra
Chitty Chitty Bang Bang
Columbia DB8522

the cats
Lea
Columbia DB8524

the delfonics
Ready Or Not Here I Come
(Can't Hide From Love)
Bell BLL1042

s.r.c
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TOP SINGLES REVIEWED BY DEREK JOHNSON

CREAM DESERVE TO BE REMEMBERED

CREAM: ★White Room (Polydor).

THE Cream may be gone, but it is certainly not forgotten—particularly when there are records like this to perpetuate its memory. As ever, the boys dispense a gripping, electrifying sound—it's fuzzy and raucous, with wowing guitar and walloping beat. The fascinating lyric is essentially moody—in contrast to the enveloping fullness of the backing.

The whole thing has a strangely haunting quality and an unmistakable individuality. Oh, how this group will be missed — and it's a tragedy that, like so many big-name groups these days, this trio turned its back on the fans who were directly responsible for its success.

Nevertheless, its following is still loyal enough to guarantee the Cream what we might call a "posthumous hit"!

LEE VANDERBILT: Some Girls Do (United Artists).

From the film of the same name, as they say! It's a slinky, torchy song which examines the idiosyncrasies of the female gender.

The styling is sophisticated and jazz-slanted.

MASON WILLIAMS pictured during his recent visit to London.

Gorgeous Mason —almost SQUARE!

MASON WILLIAMS: †Saturday Night At The World (WB).

SOMETHING of a surprise from the "Classical Gas" man. Because, despite its gorgeous scoring and absorbing lyric, this is a record which could almost be described as "square." And I never expected to use that word in connection with Mr. Mason Williams!

After an ethereal tinkling opening, it glides smoothly into lilting waltz-time. The romantic, reflective lyric is beautifully constructed — and is intimately and wistfully rendered by the composer.

The orchestration features lush strings and french horns. It is, in fact, a lovely song—and the quality of the performance tends to gloss over its basic squareness.

But for all that, it's the sort of material that I could well imagine Val Doonican singing in one of his TV shows!

JAMES & BOBBY PURIFY: Untie Me (Bell).

A disc that exudes a strong soul feel—yet, all the same, is not as intense or powerful as most of the previous singles by James and Bobby Purify.

It pounds along at medium pace with a heavy driving beat, rasping brass and dancing strings—plus gospel-type chanting in the backing.

There has obviously been a deliberate attempt to achieve mass appeal, but it does not quite come off because—even though it's a Joe South composition—the material is not up to scratch.

3 NEW SINGLES

Woody Kern
Biography
7N 17672

Velvett Fogg
Telstar '69
7N 17673

Cyril Davies
Country Line Special
7N 17663

The CREAM (l to r), JACK BRUCE, ERIC CLAPTON and GINGER BAKER are a group no longer but they've left many musical memories, the latest of which is reviewed left.

Caravan makes a really gripping debut

CARAVAN: †Place Of My Own (Verve).

A NEW group for whom great things have been predicted. And I must say that Caravan's debut disc has a gripping compulsion. I like the sound these boys make.

This track features a philosophic soloed lyric, palpitating drums, rattling tambourine and, above all, some scintillating organ work—not just blues chords, but some genuine jazz improvisations.

Holds the interest with its constant tempo and mood changes, but you need to hear it a few times before the full impact hits home.

VOGUES: Till (Reprise).

This is the standard ballad which has previously been waxed by most top international singers — notably Tony Bennett and Shirley Bassey.

The Vogues treat it in basic big-ballad style, with their close harmonies encased in a cloying symphonic orchestration complete with pseudo-concerto piano.

There's rather more beat than in most versions—but it's a stodgy, mechanical beat. But acceptable, if only because this is one of the best square songs ever written.

BROOKLYN BRIDGE: The Worst That Could Happen (Buddah).

Any waxing of a Jim Webb song is bound to be intriguing—and so is this. But it's also disappointing. A tale of lost love, it receives a full-voiced styling by the leader, backed by dated ah-ah-ah chanting from the rest of the Brooklyn Bridge group.

The backing builds steadily, and the song itself is a good one. But I feel the treatment is rather too contrived and corny—even to the extent of ending with a phrase from the Wedding March!

ANTHONY & THE IMPERIALS: Let The Sunshine In (United Artists).

Like Stevie Wonder, Anthony has now lost the "Little" appendage to his name. This is another number from the musical "Hair," and it bears the sub-title "The Flesh Failures."

It's a wild fast-moving number with a throbbing beat — and the soloist's dynamic personality styling, coupled with the enthusiastic chanting of the Imperials, produces a stimulating atmosphere of exhilaration.

I don't normally like this group, but I enjoyed this disc.

TOM DOOLEY: My Groovy Baby (London).

Most of us remember "Tom Dooley" as a smash hit for Lonnie Donegan and the Kingston Trio. Now the unfortunate victim of the song re-appears in the shape of a new Nashville-based singer.

This is a self-penned "rock steady" number with a slight country tinge. Little more than a repetitive riff, it's okay for dancing—but otherwise is noteworthy for its insignificance.

DELFONICS: Ready Or Not Here I Come (Bell).

The Delfonics have appeared several times in the U.S. Chart, but I can't see this disc helping to establish the group in Britain. It started out as a soulful ballad with a mid-tempo beat, but the arrangement has become so cluttered and expansive that it finishes up closer to grand opera!

But buried somewhere amid that vast scoring there's some pretty good singing going on!

TOBY TWIRL trying again for the chart with their latest single reviewed right.

MIGIL 5: If I Had My Way (Jay Boy).

Interesting, for two reasons. In the first place, this is NOT the old Bing Crosby favourite, but a brand new song. And secondly, it marks the departure of the Migil 5 from the blue-beat style which established them.

A bouncy medium-pacer with a happy-go-lucky feeling and a danceable beat—and it showcases an eye-catching harmonic blend that enhances the dual-tracked voice of the soloist.

Pleasant listening, with a crisp fruity backing — but I very much doubt if the material itself is worthy of Chart status.

An early picture of WILSON PICKETT (whose record is reviewed right) being backed on stage by . . . ? No prizes for spotting it's a then relatively unknown JIMI HENDRIX, evening dress and all!

...and so too, does Animal Eric Burdon

ERIC BURDON AND THE ANIMALS: †Ring Of Fire (MGM).

BY coincidence, we spotlight this week a disc by another group which has just split up. And, ironically, this is the Animals' most commercial single since "San Franciscan Nights"—certainly much more so than "Sky Pilot."

Eric Burdon, sounding more hoarse and throaty than ever before handles the quieter passages with intensity and sensitivity—supported by sighing organ and rippling guitar. Then he explodes into a fever of fiery passion, as the routine builds to its uninhibited climax.

This is a revival of an old song, and many will already be familiar with the melody. It's catchy and hummable—and there's also a la-la chorus, which the Animals maintain behind Eric's solo warbling. A good disc—but its potential lies solely in the hands of Radio 1.

GRASSROOTS: Bella Linda (Stateside-Dunhill).

The Grassroots first came to prominence as a folk-beat group, but now they've become much more adventurous—even though—judging from this disc, they have been profoundly influenced by the Beatles.

B. J. THOMAS: Hooked On A Feeling (Pye International).

An American chartster who's never caught on in this country—with what I would describe as a very ordinary record. A rhythmic ballad, it's competently handled by B. J. Thomas with verve and elan.

There's also a full backing of twangs, brass, strings, organ and snappy beat. But largely due to the run-of-the-mill material, the finished product sounds like a hundred other discs.

And as I write these words, I find that I've already forgotten it.

LARRY CUNNINGHAM & THE MIGHTY AVONS: Big Ole Shoulder (King).

Ireland's answer to Jim Reeves in rather more bouncy mood than usual. This has a toe-tapping beat, a strong country feel, and a backing of steel guitars and strings—plus the inevitable tear-jerking lyric. Because the shoulder referred to in the title is for you to cry on, folks!

But in all fairness to Larry Cunningham, I have to confess that his discs genuinely sound as though they were recorded in Nashville — and this is no exception.

CLYDE McPHATTER: Baby You've Got It (Deram).

A former NME Chartster from the good old days of rock'n'roll now re-emerging in sizzling r-and-b form, with a disc that sounds like typical Atlantic-label product — although actually it was recorded in London.

It's a hard-riding finger-clicker, with Clyde giving out in vehement style aided by a scorching brass section, fluttering strings, chirping girls and a heavy beat accentuated by pounding drums and bass. Alas, the material is somewhat trite.

TOBY TWIRL: Movin' In (Decca).

An above-average beat-group disc. Its main merit lies in the forceful performance. It's a rhythmic ballad with a jaunty jog-trotting beat. **The lyric is handled with verve and vigour by Toby Twirl, supported by a punch-packed backing of biting brass, strings and assorted twangs.**

The result, while probably not being sufficiently different for the Chart, has a blues-chasing effect.

★ TIPPED FOR CHARTS
† CHART POSSIBLE

WILSON BRINGS JUDE DOWN TO EARTH

WILSON PICKETT: †Hey Jude (Atlantic).

OKAY, so you've already got a copy of the Beatles' version. Who hasn't? All the same, this Wilson Pickett treatment stands up as a worthy cover job, and it will certainly have a place in my collection alongside the original recording.

It's superb heartfelt soul singing by the gravel-voiced Pickett, with punchy brass and bluesy organ. The routine is vastly different from that of the Beatles.

The refrain is repeated in its entirety—followed by a relatively brief fade-out, consisting of an instrumental riff behind Wilson's fervent shouting and screaming. Doesn't have the polished perfection of the Beatles' treatment—it's much more down-to-earth and basic.

SHANE MARTIN: You're So Young (CBS).

A characteristic Jim Webb lyric—not scratching the surface, but digging deep into human philosophy, outlook and relationships. Regrettably, the melody is way below par—so it is perhaps as well that the arranger has taken it at a lively pace, and has injected a thumping beat.

Well handled by new American singer Shane Martin, who benefits from a full orchestral accompaniment.

VINCENT ZARRA: Why Can't I Walk Away? (Columbia).

From the new American musical "Maggie Flynn," this is a sentimental ballad with a gently swaying rhythm. Powerfully emoted (specially in the quivering crescendo) by Vincent Zarra, whose broken-English accent will doubtless appeal to the ladies.

A typical show tune with a velvety smooth backing—but, out of context, I doubt if it has the essential quality of durability.

VELVETT FOGG: Telstar '69 (Pye).

This is the memorable Joe Meek composition with which the Tornados topped hit parades throughout the world. Taken at a slightly slower pace than the original, but with rather more swirling distortions and strange electronic effects, presumably in an attempt to simulate modern space achievements.

I have to report, though, that—for my money—it's not a patch on the original.

NEXT WEEK DONOVAN as the Continentals see him

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MAJOR MINOR RECORDS 58/59 Gt. Marlborough Street, London, W.1

NME TOP 30

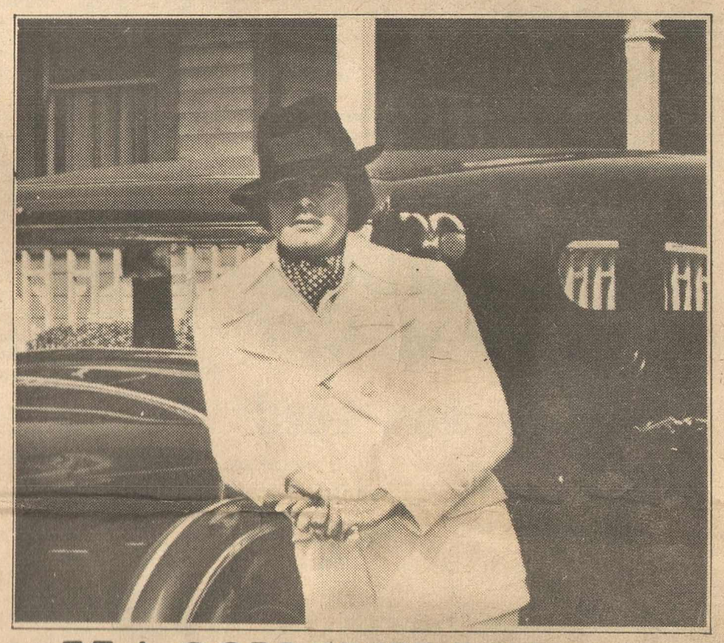
WEEK LAST	WEEK THIS	(Week ending Wednesday, January 1, 1969)	WEEKS IN CHART	HIGHEST POSITION
1	1	LILY THE PINK.....Scaffold (Parlophone)	8	1
3	2	BUILD ME UP BUTTERCUP.....Foundations (Pye)	6	2
8	3	OB-LA-DI OB-LA-DA .....Marmalade (CBS)	4	3
2	4	ONE TWO THREE O'LEARY.....Des O'Connor (Columbia)	6	2
4	5	AIN'T GOT NO — I GOT LIFE.....Nina Simone (RCA)	10	4
5	6	URBAN SPACEMAN.....Bonzo Dog Doo-Dah Band (Liberty)	7	5
6	7	SABRE DANCE .....Love Sculpture (Parlophone)	5	6
12	8	ALBATROSS .....Fleetwood Mac (Blue Horizon)	4	8
9	9	MAY I HAVE THE NEXT DREAM WITH YOU Malcolm Roberts (Major Minor)	10	7
7	10	THE GOOD, THE BAD AND THE UGLY..Hugo Montenegro (RCA)	14	1
10	10	RACE WITH THE DEVIL.....Gun (CBS)	7	10
11	12	I'M A TIGER.....Lulu (Columbia)	8	7
13	13	A MINUTE OF YOUR TIME.....Tom Jones (Decca)	6	12
14	14	PRIVATE NUMBER.....William Bell & Judy Clay (Stax)	6	14
16	15	LOVE CHILD....Diana Ross & the Supremes (Tamla Motown)	6	15
24	16	SOMETHING'S HAPPENING.....Herman's Hermits (Columbia)	3	16
18	17	SON-OF-A-PREACHER MAN .....Dusty Springfield (Philips)	4	17
17	18	OB-LA-DI OB-LA-DA .....Bedrocks (Columbia)	3	17
26	19	IF I KNEW THEN WHAT I KNOW NOW.....Val Doonican (Pye)	11	12
20	20	HARPER VALLEY P.T.A.....Jeannie C. Riley (Polydor)	10	10
23	21	STOP HER ON SIGHT.....Edwin Starr (Polydor)	3	21
27	22	ELENORE .....Turtles (London)	10	7
●	23	FOR ONCE IN MY LIFE.....Stevie Wonder (Tamla Motown)	1	23
15	24	BREAKING DOWN THE WALLS OF HEARTACHE Bandwagon (Direction)	11	4
29	25	ATLANTIS .....Donovan (Pye)	5	24
21	26	THIS OLD HEART OF MINE....Isley Brothers (Tamla Motown)	11	3
●	27	I'M IN A DIFFERENT WORLD.....Four Tops (Tamla Motown)	3	27
●	28	MOTHER KELLY'S DOORSTEP.....Danny La Rue (Page One)	1	28
30	29	DON'T FORGET TO CATCH ME.....Cliff Richard (Columbia)	5	27
●	30	FOX ON THE RUN.....Manfred Mann (Fontana)	1	30

Britain's Top 15 LPs

1	1	THE BEATLES .....(Apple)	5	1
2	2	THE BEST OF THE SEEKERS.....(Columbia)	7	2
3	3	BEGGARS' BANQUET.....Rolling Stones (Decca)	3	3
4	4	THE WORLD OF VAL DOONICAN.....(Decca)	4	4
5	5	SOUND OF MUSIC.....Soundtrack (RCA)	194	1
6	6	THE GRADUATE .....Soundtrack (CBS)	7	5
7	7	HELP YOURSELF .....Tom Jones (Decca)	3	7
12	8	THE GOOD, THE BAD AND THE UGLY Soundtrack (United Artists)	9	3
10	9	HOLLIES GREATEST HITS.....(Parlophone)	20	1
14	10	THE WORLD OF THE BACHELORS.....(Decca)	3	10
11	11	VAL .....Val Doonican (Pye)	5	11
8	12	THE WORLD OF MANTOVANI.....(Decca)	10	8
13	12	I PRETEND.....Des O'Connor (Columbia)	2	12
9	14	ELECTRIC LADYLAND.....Jimi Hendrix Experience (Track)	9	2
●	15	A TOUCH OF SADNESS.....Jim Reeves (RCA)	1	15

NEW SINGLES

FRANK SINATRA
Rain In My Heart
RS 20798 — reprise



MASON WILLIAMS
Saturday Night At The World
WB 7248 — WARNER BROS.

DICK EMERY
If You love Her
7N 17644 — PYE

THE VOGUES
Till
RS 20788 — reprise

B.J. THOMAS
Hooked On A Feeling
7N 25481 — PYE INTERNATIONAL

5 YEARS AGO

Top Ten 1964—Week ending Jan. 3

1	1	**I WANT TO HOLD YOUR HAND**, Beatles (Parlophone)
2	2	**GLAD ALL OVER**, Dave Clark Five (Columbia)
4	3	**SHE LOVE YOU**, Beatles (Parlophone)
6	4	**I ONLY WANT TO BE WITH YOU**, Dusty Springfield (Philips)
3	5	**DOMINQUE**, Singing Nun (Philips)
7	6	**TWENTY-FOUR HOURS FROM TULSA**, (Gene Pitney (UA)
5	7	**SECRET LOVE**, Kathy Kirby (Decca)
8	8	**YOU WERE MADE FOR ME**, Freddie and the Dreamers (Columbia)
18	9	**HIPPY HIPPY SHAKE**, Swinging Blue Jeans (HMV)
9	9	**SWINGING ON A STAR**, Big Dee Irwin (Colpix)

No "15-years-ago chart" as it was not issued for January 1 week, 1954.

10 YEARS AGO

Top Ten 1959—Week ending Jan. 2

1	1	**IT'S ONLY MAKE BELIEVE**, Conway Twitty (MGM)
2	2	**HOOTS MON**, Lord Rockingham's XI (Decca)
4	3	**TEA FOR TWO CHA CHA**, Tommy Dorsey (Brunswick)
3	4	**TOM DOOLEY**, Lonnie Donegan (Pye-Nixa)
6	5	**TOM DOOLEY**, Kingston Trio (Capitol)
8	6	**THE DAY THE RAINS CAME**, Jane Morgan (London)
7	7	**LOVE MAKES THE WORLD GO ROUND**, Perry Como (RCA)
4	8	**IT'S ALL IN THE GAME**, Tommy Edwards (MGM)
9	9	**HIGH CLASS BABY**, Cliff Richard (Columbia)
18	10	**MORE PARTY POPS**, Russ Conway (Columbia)

LONNIE DONEGAN

BEST SELLING POP RECORDS IN U.S.

By courtesy of "Billboard" (Tuesday, December 24, 1968)

Last Week	This Week		
1	1	I HEARD IT THROUGH THE GRAPEVINE, Marvin Gaye	
3	2	FOR ONCE IN MY LIFE, Stevie Wonder	
2	3	LOVE CHILD, Diana Ross & Supremes	
5	4	WICHITA LINEMAN, Glen Campbell	
6	5	STORMY, Classics IV	
4	6	ABRAHAM, MARTIN AND JOHN, Dion	
17	7	I'M GONNA MAKE YOU LOVE ME, Diana Ross & Supremes & Temptations	
7	8	WHO'S MAKING LOVE, Johnnie Taylor	
9	9	I LOVE HOW YOU LOVE ME, Bobby Vinton	
12	10	CLOUD NINE, Temptations	
8	11	BOTH SIDES NOW, Judy Collins	
13	12	CINNAMON, Derek	
22	13	HOCKED ON A FEELING, B. J. Thomas	
14	14	SEE SAW, Aretha Franklin	
11	15	HEY JUDE, Beatles	
20	16	SOULFUL STRUT, Young-Holt Unlimited	
18	17	BRING IT HOME TO ME, Eddie Floyd	
10	18	MAGIC CARPET RIDE, Steppenwolf	
15	19	CHEWY CHEWY, Ohio Express	
26	20	GOING UP THE COUNTRY, Canned Heat	
24	21	SON-OF-A-PREACHER MAN, Dusty Springfield	
21	22	LITTLE ARROWS, Leapy Lee	
28	23	TOO WEAK TO FIGHT, Clarence Carter	
—	24	PAPA'S GOT A BRAND NEW BAG, Otis Redding	
19	25	THOSE WERE THE DAYS, Mary Hopkin	
30	26	LO MUCHO QUE TE QUIERO, Rene & Rene	
16	27	SCARBOROUGH FAIR, Sergio Mendis & Brasil '66	
—	28	CRIMSON & CLOVER, Tommy James & the Shondells	
29	29	SHAME SHAME, Magic Lanterns	
—	30	IF I CAN DREAM, Elvis Presley.	

We regret that no "Billboard" chart for this week was available at Press time.

Executive Director: MAURICE KINN
Editor: ANDY GRAY
Assistant Editor: JOHN WELLS
News Editor: DEREK JOHNSON
Advertisement Manager: PERCY C. DICKINS

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112 STRAND, LONDON, W.C.2
Phone (for all Depts.) 01-240 2266 (10 lines)
Cable address: Newmusex, London
NEW YORK: June Harris, 315 West 57th Street, New York N.Y. 10019, Phone: PL-7 6306
HOLLYWOOD: Ann Moses, c/o Tiger Beat, 1800 N. Highland Avenue, Hollywood, California 90028. Phone: Hollywood 7-3111
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First names for Tom Jones TV— GEES, DUSTY, JOOLS, HERMAN

THE Bee Gees, Julie Driscoll with the Brian Auger Trinity, Dusty Springfield and Herman's Hermits are among first bookings set for Tom Jones' major TV series, which goes into production next week. Other top names, including several leading American stars, are being signed for guest spots in the series —the most expensive ever to be made in this country. It will occupy Tom for four months, during which he will be unable to undertake any other engagements. As previously reported, the shows will be screened weekly on the full ITV network from Sunday, February 9—within a few days of their U.S. transmission.

All the programmes are being filmed twice — first in colour for American viewers, then the following day the entire production is re-staged to be filmed in black-and-white for Britain.

As a preview to the screening of this series, the pilot show which Tom filmed in the autumn is being networked by ATV on Sunday, January 12. As already announced, the guests in this edition include Juliet Prowse, Mireille Mathieu and the 5th Dimension.

MAJOR TV BOOKINGS

NEW HUMP DATE; PALLADIUM NAMES; BONZOS SERIES SET

ENGELBERT HUMPERDINCK is set for another TV appearance immediately after his return from South Africa. Lena Horne and the Bachelors are the stars of the first of ATV's three "London Palladium Shows." Transmission date has now been set for the Bonzo Dog Band's new 13-week series. Up-and-coming groups Harmony Grass and Sons and Lovers have been booked for major BBC-TV spots. Among other names set for TV dates in the near future are Francoise Hardy, Joe Brown, the Paper Dolls and Vera Lynn.

Humperdinck is expected to preview his next single when he guests in LW-TV's "Corbett's Follies" on Saturday, February 1. Sergio Mendes and Brasil '66 now appear in this series one week earlier than originally planned — on January 11. Other guests include Nana Mouskouri and Roy Castle (18) and the Kaye Sisters (25).

LW-TV's Head of Variety, Tito Burns, has now decided that the new "Saturday Crowd" series — starting on January 11 — will feature guest artists intermittently instead of regularly. This means that the guest list announced two weeks ago is now scrubbed, although all the artists concerned — Leapy Lee, Timi Yuro, the 5th Dimension, Dickie Valentine, Bobby Goldsboro and Frankie Avalon — will be guesting in the series at some time during its run.

Lena Horne, the Bachelors and Jimmy Tarbuck are in ATV's "London Palladium Show" on Sunday, January 19, and Frankie Howerd tops the bill the following week (26). ATV also brings back its "Golden Shot" series on Sunday, January 12 — one of the regular features will be a newcomer's spot, with Don Fardon set for the first edition.

The Bonzo Dog Band is resident in Thames-TV's "Do Not Adjust Your Set" which returns for a 13-week run on Wednesday, February 19.

Harmony Grass guests in BBC-1's "Crackerjack" on Friday, January 17. Sons and Lovers are showcased in BBC-2's "Colour Me Pop" on Saturday, January 11.

Other new BBC-1 bookings include the Paper Dolls and the Trio Athenee in the "Morecambe And Wise Show" (Saturday, January 11), Vera Lynn in the "Rolf Harris Show" (also 11), and Lance Percival and Spike Milligan in "Cilla!" (Wednesday, January 15).

Francoise Hardy, Joe Brown and the Satin Bells appear in "Here Comes Charlie Callas," which LW-TV screens in its own area tonight (Friday). Granada viewers see the show next Monday, and other regions at a later date.

● Readers may like to be reminded of two major shows this weekend. LW-TV screens the "Engelbert Humperdinck Show" tomorrow (Saturday) — and on Sunday, excerpts from the Cream's farewell concert are featured in BBC-1's "Omnibus."

BANDWAGON TO RETURN

ALTHOUGH Bandwagon is still engaged in its extensive three-month British tour, the group has already made plans to return here for another lengthy tour covering most of April and May. Its current visit is scheduled to end with a five-day Irish tour from February 13, after which it flies back to America.

Latest bookings for the Bandwagon include a five-day Scottish tour from January 22, followed by Hull Skyline (30), Scarborough Scene Two (31), Dunstable California (February 1), Manchester Belle Vue (2) and Stoke Golden Torch (3). As previously reported, the group has a one week cabaret engagement at Stockton Fiesta doubling Middlesbrough Showboat from January 12.

ORBISON & FAME BATLEY DATES

AS part of a major British comeback in the spring, Roy Orbison is to play a two-week season at Batley Variety Club in May. He is also set for a week at Stockton Fiesta from April 20. The singer will spend three months in Britain playing mainly cabaret dates, interspersed with a few selected concerts.

Also booked for two weeks at Batley Variety Club are Marty Wilde and Winifred Atwell (from January 12), Freddie and the Dreamers (from 26) and Georgie Fame (from February 23). Dates at this venue are currently being set for Shirley Bassey, the Bachelors and Liberace.

MAJOR D-J RESHUFFLE

LATEST ON RADIO

CLIFF RICHARD with the Norrie Paramor Orchestra, the Tremeloes and the Troggs are among artists appearing daily in Radio 1's "Dave Cash Programme" from Monday, January 13, to Friday, January 17. Also set are the Rebel Rousers, Tangerine Peel, New Formula, the Cymbaline and the Mirage. This same cast is also featured in the Saturday-afternoon show, hosted by Pete Brady, on January 11.

Guesting in the "David Symonds Show" during the week beginning January 13 are Manfred Mann, the Dave Dee group, Love Sculpture, Timebox, Eclection, Elmer Gantry's Velvet Opera, Freedom, Idle Race, Cliff Bennett and his Band, Kaleidoscope, Raymond Froggatt and the Chicken Shack.

Line-up for the mid-morning show throughout the week of January 13-17 includes the Tremeloes, Cupid's Inspiration, the Swinging Blue Jeans, the Searchers, the Spectrum, Amboy Dukes, the Art Movement, Janie Marden and the Alan Elsdon Band. The host during this third week of Jimmy Young's holiday is Brian Matthew.

Status Quo guests in "Pete's Saturday People" on January 11, when it is joined by Lois Lane, the Roger Webb Trio and the Larry Page Orchestra. Booked for "Pete's Sunday People" the next day (12) are Vanity Fare, Danny Street and the bands of Alan Elsdon and Eric Winstone.

Tony Brandon is to take over David Symonds' weekday late-afternoon spot (4.15-6.30 p.m.) from January 27. As previously reported, Symonds moves to Sunday mornings from January 26 to replace the "Stuart Henry Show." Keith Skues takes over the Monday-to-Friday mid-afternoon show from January 31, while Dave Cash is on holiday.

● A new 60-minute disc series, hosted by Pete Drummond, begins on Saturday evening, January 25— it spotlights way-out pop sounds and soul music. This replaces "Scene And Heard," which is brought forward to 1 p.m. on Saturdays from that date.

POP AIDS BIAFRA

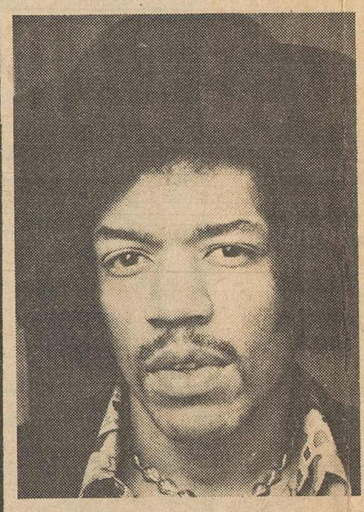
The Dave Dee group, the Move and the Flirtations are among the artists appearing in a Gala Charity Show at London's Hatchetts on Monday, January 20, in aid of Biafran children. Other names are being set.

Mason, Capaldi, Wood and Frog club debut

THE new Mason, Capaldi, Wood and Frog group is to make its London debut at the Marquee Club on Thursday, January 30. Other British dates are being lined up for the group — which as previously reported emerged out of Traffic, following Stevie Winwood's departure — before the start of its six-week U.S. tour on March 15.

Among other artists booked for one-nighters at London's Marquee this month are Spooky Tooth (9), Jeff Beck (14), Marmalade (21), Joe Cocker (23), Jethro Tull (24) and the Nice (28).

CASUAL



Jimi takes a snow tumble

FOLLOWING a heavy fall during a New York snowstorm at Christmas, in which he tore several ligaments in his leg, Jimi Hendrix has been resting in that city. He was forced to cancel an appearance at the Utrecht Pop Festival in Holland last weekend. Jimi was, however, planning to fly to London on Wednesday evening to fulfil his previously-announced guest spot in BBC-1's "Happening For Lulu," tomorrow (Saturday). He then begins a string of dates on the Continent.

CONCERT D Twenty major

THE Foundations — at No cup" — have been sig major concerts spread over association with an interna the bill will be the heats of tions will play the concerts

The opening venue will be at Manchester ABC on Saturday, February 22, and the closing date is set for **London's** Royal Albert Hall on November 24. Already booked for the first concert, apart from the Foundations, are Cupid's Inspiration and Cliff Bennett and his Band.

The group flies to Germany this weekend for TV and personal appearances (January 5-7). Recording of a new album and single begins on January 15, but is interrupted for a five-day visit to Ireland (16-20), before returning to the studios on January 21.

JULIE TO EUROPE, U.S.

JULIE DRISCOLL and the Brian Auger Trinity fly to Frankfurt this Sunday (5) to commence a two-week German tour, which will be interrupted briefly for TV in Brussels (10) and a concert in Amsterdam (11). Before returning to London they are to star in their own hour-long German-TV special which is being filmed in Cologne. The team is also set for a return eight-week U.S. tour starting in early March — the coast-to-coast visit will include club, college, theatre and TV dates.

ATLANTIC'S 23 GOLDS

ATLANTIC Records enjoyed the greatest year in its history in 1968, during which sales were up by 85 per cent over the previous year. The label also earned 23 accredited Gold Records in 1968 — more than any other record company has achieved in one year. Among the Gold Disc awards were four to the Cream (three albums and its "Sunshine Of Your Love" single) and one to the Crazy World Of Arthur Brown for "Fire."

Top selling artist was Aretha Franklin who collected six Gold Discs (four singles, two albums), to bring her total of such trophies to ten—more than any other girl singer. With Dusty Springfield's "Son-Of-A Preacher Man" currently climbing the U.S. Top Thirty, this could well provide Atlantic with its first Gold Disc of 1969.

XMAS SHOWS BY GORDON SAMPSON

Batchelors wow Leeds

THE decision to switch from pantomime after over half a century at the Leeds Grand to a production show built around the Bachelors is justifying the faith of the men behind the move. For the response has been terrific and the packed audiences are seeing the many sides of the Irish group on a top-class programme.

They appear in a variety of outfits from black tuxedos in the opening "A Great Day For The Irish" sequence; to grey suits in "Big City" against a blackcloth of London sights; top hats and tails on "Those Were the Days"; and cream suits and white bowlers for "Down Among the Sheltering Palms" and "One of Those Wonderful Songs."

On the opening night of the show's eight-week run, they closed with a sizeable selection from their stage act, having to extend it to meet the demands of the enthusiastic audience, which wouldn't let them go.

After such favourites as "Charmaine," "Marie" and "Martha," there was comedy on "Foggy, Foggy Dew" and a flashback to their early days as Dec played "Spanish Gypsy Dance" on Harmonica. Then came a couple more numbers before two surprise rockers, "Do You Wanna Dance" and "Simple Simon," on which everyone clapped and waved their hands.

Vince's Sheffield hit

VINCE HILL, playing the principal character in "Dick Whittington" at Sheffield Lyceum until the end of February, is given an extensive speaking role and is on the stage at frequent intervals. And his facile approach is making him a great favourite with the youngsters as well as the parents.

He not only displays his acting and singing talents but also introduces comedy in a duet with the "funny man" in the cast, Bobby Dennis, and impersonates with expertise such comedians as Ken Dodd (complete with wig), Bernie Winters and Freddie Davis, and takes off Tom Jones, Frankie Vaughan and Louis Armstrong.

Besides his own spot at the end, he duets with Yvonne Marlowe (Alice, Alderman Fitzwarren's daughter) on "The Importance Of Your Love" and "If You Believe In Me."

"Eidelweiss" and "Roses Of Picardy" are his most popular offerings, but his individual interpretation of "What Now My Love" is probably his best item.

Freddie at Doncaster

AFTER his recent cartilage operation, Freddie Garrity is more subdued in "Babes in the Wood" which has been running at Doncaster Gaumont for a fortnight, and continues at Hanley from next Monday and Gloucester the following week.

But he amply makes up for the absence of his famous leaps and bounds with his infectious humour, which he is able to exploit in his part of Simple Simon.

His slapstick scene with "Coronation Street" actress, Jennifer Moss, in which he attempts to decorate the village school with liberal use of paste and water, had everyone rolling about with laughter.

With playing Simple Simon, Freddie not unnaturally sang the song of the same name.

Later, the Dreamers took up their guitars and drums to back him on a bright and breezy but brief session of some of his recordings including, "You were made for me," and "Gaberine Mac." "Windmill in Old Amsterdam" provided a contrast and he also sang "Little Big Time," title song of his television show.

Symbols to South America

THE SYMBOLS have been booked for an extensive South American tour, opening on April 1 and visiting all the countries in that territory. This has meant slashing the group's U.S. tour, which was to have lasted 14 weeks. Instead, the Symbols fly to the States on February 3 for a seven-week visit, starting with a three-week season at Las Vegas Flamingo and then filming their previously-reported TV series in Los Angeles.

The group returns to Britain for one week at the end of March for TV and radio promotion on its new single. It will also appear in cabaret at Manchester Princess and Domino on March 23, 29 and 30.

After its South American visit the group plays another week in New York before returning to Britain at the end of May.

SONGS FOR EUROPE

WITH "Puppet On A String" and "Congratulations" composers Bill Martin and Phil Coulter not competing, the field is open for Britain's Song for Europe contest to decide our Eurovision entry.

Lulu will sing these six songs, picked from 206 entries:

"Are You Ready For Love" — Ray Cameron and Alan Hawkshaw.
"Boom Bang-A-Bang" — Peter Warne and Alan Moorhouse.
"Come September" — Don Black and Mark London.
"March" — Ken Howard and Alan Blaikley.
"I Can't Go On Living Without You" — Bernie Taupin and Elton John.
"Bet-cher" — Joan Shakespeare and Derek Warne.

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info on this week's new r

Six great new singles to start the New Year with a bang! First of all, on the Deram label, we have the new outing from **CLYDE McPHATTER.** There are few people with such a solid musical background as Clyde, and he does great things with a bouncy number called *'Baby you've got it'*. It's a strong, up-tempo sound with super strings in the back and an infectious chorus. The number is DM 223.

TOM DOOLEY is a new name here but causes a pretty big sensation in the States, where his stage act has been compared to that of James Brown. He's a bit of a sensation on record too, as you'll agree when you hear *'My groovy baby'*. A mid-tempo number with bags of organ and a very powerful vocal from Tom, this should be grooving up the charts in no time. On the London label, number HLE 10236.

THE JOSEPH CONSORTIUM may not mean too much to you now, but it's going to be a name in the news. An absolutely brilliant album has just been made, based on the story of Joseph and his brothers, and featuring as lead vocal a highly talented young man called David Daltrey. One track from this album has been released as a single. The title is

TY DEPARTMENT

Broken nose for Dusty

DUSTY Springfield — who tripped over a paving stone on the balcony of her parents' Richmond home at Christmas — had to have two stitches in her cheek. It was later discovered that she had also broken her nose. Dusty was obliged to cancel her New Year's Eve cabaret date at London's Hilton Hotel, but will be ready for her first appearance of 1969 on January 16 — when she attends the Atlantic label's dealers convention in the Bahamas.

Leapy hit by fan uproar

LEAPY Lee was taken to hospital in Dublin last Saturday after being pulled off stage by excited fans. A similar incident had occurred the previous night in Belfast. He was found to be suffering from a fractured elbow as well as cuts and bruises. Leapy has been spending this week recovering at his London home, but does not expect to have to cancel any further dates — even though he may possibly have to appear with his arm in a sling.

BEATLES NEW SONGS ON LIVE LP —ANDY WILLIAMS TV SHOW DATE?

AS exclusively forecast in the NME two weeks ago, the Beatles are to record their first live album — consisting of 12 or 14 original new songs by Lennon-McCartney and George Harrison — at their London concert on January 18. The show will not now be open to the public, but will last at least 90 minutes and will be taped in colour for screening on British and American TV. An Apple album is likely to be released in March or April. No new venue for the performance has yet been decided, although it is definite that no other artists will appear with the Beatles. Discussions have also taken place with a view to the group appearing with Donovan on a future edition of Andy Williams' U.S. TV series

The live concert will be taped for the group's own Apple Films, and will be produced by Dennis O'Dell and directed by Michael Lindsay-Hogg, former director or "Ready Steady Go."

Andy Williams is taping an hour-long special for U.S. screening on March 19 and, according to the singer's manager Alan Bernard, the Beatles and Donovan will guest in it. An Apple spokesman agreed that discussions took place during Williams' pre-Christmas visit to London, but added that no definite decision had yet been reached.

The Beatles' double-LP has now been officially certified as a Gold Disc winner in America. This brings the group's total of U.S. Gold Discs to 13 albums and 16 singles.

Other Apple news: the organisation's Apple Publishing concern is to expand its American operations by opening a Los Angeles office, and Apple a-and-r chief Peter Asher is flying to the U.S. for a month of business talks in which he will also record a new album and single by James Taylor.

No decision on Mary Hopkin's next single has yet been taken, although it is understood that the oldie "Love Is The Sweetest Thing" will be included on her forthcoming debut album.

Gees, Dave Dee disc delays; Aretha, Family Stone newies

THE Bee Gees have decided NOT to release "Odessa" as their new single — it will, instead, be the title track of their next album, to be issued by Polydor on February 14. Dave Dee, Dozy, Beaky, Mick and Tich have also changed their plans for a new single, which will not be released until after the group returns from its Japanese tour in mid February. But new January singles have been scheduled for Aretha Franklin, Sly and the Family Stone, Tyrannosaurus Rex, William Bell and the Box Tops. Pye is to release a cut-price double-LP incorporating ten years of the label's major hits.

The two-part "Odessa" — with music by Maurice Gibb and lyrics by Barry Gibb — was to have been the Bee Gees' next single, for January 17 release. But it has now been decided to include it in the group's new album. A single is still planned for late January issue, although titles have not yet been decided.

Dave Dee's "Run Colorado" will not now be coming out next Friday (10), although it will be released in America the following week. Instead, the group has decided to defer its next single until mid-February—and it is probable a completely different track could now be selected for the British market.

Aretha Franklin's "Don't Let Me Lose This Dream" (Atlantic) and the Family Stone's "Everyday People" (Direction) are both issued next Friday. Out the following week (17) are Tyrannosaurus Rex' "Pewter Suitor" (Regal Zonophone), William Bell's "I Forgot To Be Your Lover" (Bell), the Box Tops' "Sandman" (Bell) and a Barbra Streisand song from "Funny Girl," titled "My Man" (CBS).

John Sebastian, formerly of the Lovin' Spoonful, has a solo disc issued on January 17 — it is "She's A Lady" (Kama Sutra).

The double-LP "Pye Presents Ten Years Of Golden Hits" is out on January 17, and retails at 28s. 2d. Among artists featured in the set are the Foundations, Val Doonican, Donovan, the Kinks, Sandie Shaw, Long John Baldry, the Searchers and Lonnie Donegan. Sleeve notes are by Brian Matthew.

Two rush-releases just announced by Fontana for next Friday (10) are Gary Walker's "Come In, You'll Get Pneumonia," and Unit Four Plus Two's "3.30."

. . . BUT HERE ARE FULL DETAILS OF GEES LP

THE complete list of tracks on the new Bee Gees album is: "Odessa (City On The Black Sea)," "You'll Never See My Face Again," "Black Diamond," "Manley Purt Drive," "Edison," "Melody Fair," "Suddenly," "Whisper Whisper," "Lamplight," "Sound Of Love," "Give Your Best," "Seven Seas Symphony," "With All Nations (International Anthem)," "I Laugh In Your Face," "Never Say Never Again," "First Of May" and "The British Opera." All the songs were penned by the Gibb brothers — although "First Of May" was written by Maurice alone, after he and Lulu had split temporarily early last year.

During a week of exciting events for the Bee Gees, Maurice fell ill with a throat infection on Tuesday, three days after announcing his engagement to Lulu — and an £8,000 theft took place in Barry's hotel suite in Sydney, when jewellery and cameras were stolen.

The group gets together again on January 19 to film its guest spot in the Tom Jones TV series (see separate story) — for which Barry and Colin Petersen are returning from Australia, while Robin Gibb flies back from his Swiss honeymoon.

Vikki: four concerts

VIKKI CARR flies into Britain on February 15 for a stay of just over four weeks, during which she will star in four major concerts with the Ralph Dollimore Orchestra. She will also record several tracks for Liberty in London as well as filming her own six-week series for London Weekend-TV.

Vikki guests in the final edition of LW-TV's "Corbett's Follies" on March 1—and her own series takes its place the following Saturday. She will introduce guest artists every week, one of whom will be Engelbert Humperdinck.

The four concert dates set for Vikki are BIRMINGHAM Odeon (February 22), LONDON Palladium (23), MANCHESTER Odeon (March 1) and NEWCASTLE Odeon (2). The concerts will also include a male guest star who has not yet been booked.

BIG PUBLISHING DEAL

Music publisher Dick James—who, besides heading his own company, is also a director of Northern Songs Ltd.—has purchased a controlling interest in the famous publishing house of Lawrence Wright Music Co. Ltd. The deal was completed on Tuesday afternoon.

LOCOMOTIVE'S NEXT

The Locomotive goes into the studios today (Friday) to spend two days cutting its next single. Title has already been selected as "Mr. Armageddon" — said to be completely different from the group's "Rudi's In Love" hit. Parlophone plans a late January release for the new single.

G-CLEFFS TOUR HERE

The G-Clefs, who entered the NME Chart in 1961 with "I Understand," are to undertake a six-week British and European tour for promoters Henry Sellers and Danny O'Donovan — the eight-piece U.S. soul band opens at Paddington Cue Club on March 7. As previously reported, Sellers and O'Donovan are also promoting tours by Joe Tex and his Orchestra (January 17-February 7) and Ben E. King (February 21-March 31).

EAL FOR FOUNDATIONS

British dates in nine months

. 2 in this week's NME Chart with "Build Me Up Butter- gned to an important tour contract for 1969, covering 20 a period of nine months. The tour is being promoted in tionally-known clothing firm. Among other attractions on a national "Queen of Beat" beauty contest. The Founda- at the rate of one every two weeks.

MOODIES: ANOTHER LONDON CONCERT

THE Moody Blues are to play another major London concert in March, similar to the one in which they starred at the Queen Elizabeth Hall last year — this latest event will be staged at either the Royal Albert Hall or the Royal Festival Hall. The group will devote most of February to a lengthy tour of British universities. It has already been booked for another extensive tour of America, starting in the spring and lasting six weeks.

Venues on the Blues' university tour include Southampton (February 8), London Goldsmiths (14), Liverpool (15), Sheffield (21), Brunel (22), Manchester Technical College (March 1), Birkbeck College (14), Loughborough (15) and Birmingham (20).

The group is spending most of this month in the recording studios cutting tracks for its next album, planned for February release. Its London concert will be devoted mainly to this new LP.

MAC CONCERTS

Fleetwood Mac is to co-star in three concerts with American blues singer B. B. King in April — the venues are London Royal Albert Hall (27), Bristol Colston Hall (28) and Manchester Free Trade Hall (29). The group is also set for a three-day visit to Holland from February 28 and a two-week Scandinavian tour from March 22.

HOLLIES STILL SEARCHIN'

THE Hollies have still not engaged a replacement for Graham Nash, and consequently will be accepting no bookings for January. But February commitments for the group are now being prepared, as it is expected that a decision regarding the newcomer will be taken within the next fortnight.

Robin Britten, the Hollies' manager, told the NME: "The list of applicants has now grown to over 90, but this has been reduced to a short list of three. We hope to make an early announcement, as the Hollies have three great songs waiting to be recorded — and they are also anxious to complete their Bob Dylan LP, for which they have so far only been able to cut the backing tracks."

SIR LEW, VERA O.B.E.

Show business was honoured by the Queen this week in the New Year's Honours List. Lew Grade, joint managing director of ATV, becomes a knight—and Vera Lynn receives the O.B.E. for services to charity.

Scaffold and their 'pink' toothpaste

Title of the late-night show at the Open Space Theatre in London's Tottenham Court Road — in which the Scaffold is to appear this month — is "The Puny Little Life Show"! Among the novelties promised is "Lily The Pink" played on a series of half-empty toothpaste tubes. As previously reported, Scaffold is in the show on January 9, 10, 11, 16, 17, 18, 23 and 25.

releases from Decca

'Close every door' and it's really something. Make sure you're among the first to know what The Joseph Consortium is all about. The single is on the Decca label, number F 12866.

WAYNE FARO'S SCHMALTZ BAND sound very un-schmaltzy indeed, in fact their new single on the Deram label is quite a groove. The fuzz guitar intro leads into some crazy organ and a funky vocal. ***'There's still time'*** has a message to deliver, and makes use of the current trend towards longer records to get this message across. DM 222.

The new **TOBY TWIRL** single is a straightforward, basic, down-to-earth number, with more to it than meets the ear first time. ***'Movin' in'*** is very strong, with an infectious chorus and some amazing things happening with the guitar. Should catch on in a big way. On Decca, number F 12867.

THE GOOD RATS have a style as distinctive as their name, and their new single on the London label is worth a close listen. The title is ***'The hobo'*** and it's a racey bit of ravery. Number is HLR 10237.

Don't miss next week's info.

DECCA group records

45 rpm records

The Decca Record Company Limited
Decca House Albert Embankment London SE1

Gordon Mills to wax Frankie Vaughan

FRANKIE VAUGHAN has switched recording managers, and has already waxed his next single under the supervision of Gordon Mills—the man who has guided the careers of Tom Jones and Engelbert Humperdinck. Vaughan is also set for a lengthy return cabaret engagement at London's Talk Of The Town theatre-restaurant.

Although he will remain with EMI as his record outlet, Frankie will in future have all his songs selected by Gordon Mills, who will also independently produce Vaughan's discs. The singer was previously recorded by Norman Newell.

Frankie — currently appearing in the Christmas show at Manchester Opera House until February 8 — begins an indefinite run of "at least four weeks" at the Talk Of The Town on March 12.

Before Gordon Mills left for South Africa with Engelbert Humperdinck last weekend, he supervised the recording of Frankie's next single. It will be issued at the end of this month. Mills was also responsible for producing the Leapy Lee smash hit "Little Arrows."

ROYAL ALBERT HALL
(Manager : Frank J. Mundy)
BRUNEL UNIVERSITY STUDENTS CARNIVAL
(In aid of International Red Cross)
presents IN CONCERT
★ GEORGIE FAME ★
TEN YEARS AFTER • FAMILY
PRINCIPAL EDWARDS MAGIC THEATRE
Compere : JOHN PEEL
FRIDAY, JANUARY 17th, at 8 p.m.
Tickets 5/-, 10/-, 12/6, 15/-, 17/6, 21/-, from Box Office, Royal Albert Hall, London, S.W.7, 01-589 8212; or Brunel University Students' Carnival, Woodlands Ave., Acton, London, W.3 (01-992 5691); or usual Agents.

How did your favourite star fare in the NME Chart championship?

FULL 1968 POINTS TABLE SCORES

Based upon the weekly Top Thirty published by the "New Musical Express." Thirty points are awarded for No. 1 position, 29 points for a No. 2, and so on — down to one point for a No. 30 placiing.

Compiled by DEREK JOHNSON

1.	TOM JONES	740
2.	BEATLES	711
3.	ENGELBERT HUMPERDINCK	660
4.	DES O'CONNOR	550
5.	LOVE AFFAIR	524
6.	GARY PUCKETT / UNION GAP	494
7.	BEE GEES	471
8.	TREMELOES	463
9.	BEACH BOYS	437
10.	DAVE DEE, DOZY, BEAKY, MICK & TICH	408
11.	Louis Armstrong	406
12.	Amen Corner	390
13.	Herman's Hermits	380
14.	Small Faces	379
15.	Manfred Mann	376
16.	Don Partridge	369
17.	Mary Hopkin	363
18.	Donovan	342
19.	Esther & Abi Ofarim	335
20.	John Rowles	325
21.	Hugo Montenegro	316
22.	Cliff Richard	308
23.	Otis Redding	307
24.	Lulu	301
25.	Monkees	291
26.	Solomon King	283
26.	Tommy James & Shondells	283
28.	Herb Alpert	282
29.	Four Tops	280
30.	Equals	277
31.	Herd	276
32.	Casuals	275
33.	Hollies	272
33.	Leapy Lee	272
35.	1910 Fruitgum Co.	268
36.	Bobby Goldsboro	259
37.	Scaffold	252
38.	Status Quo	251
39.	Crazy World Of Arthur Brown	237
40.	Aretha Franklin	234
41.	O.C. Smith	230
42.	Rolling Stones	228
43.	Dusty Springfield	223
44.	Barry Ryan	220
45.	Isley Brothers	218
45.	Johnny Nash	218
47.	Foundations	210
48.	Andy Williams	208
49.	Marmalade	207
50.	Bandwagon	198
51.	Joe Cocker	189
52.	Val Doonican	186
52.	Move	186
54.	Julie Driscoll & Brian Auger Trinity	177
54.	Nina Simone	177
56.	Ohio Express	170
57.	Georgie Fame	169
58.	John Fred & His Playboy Band	167
59.	Scott Walker	165
60.	Showstoppers	164
61.	Marbles	163
62.	Dionne Warwick	161
63.	Richard Harris	158
63.	Jose Feliciano	158
65.	Canned Heat	157
66.	Brenton Wood	156
67.	Cupid's Inspiration	155
68.	Sly & The Family Stone	154
69.	Simon & Garfunkel	152
70.	Malcolm Roberts	150
71.	Jimi Hendrix Experience	147
72.	Dave Clark Five	141
73.	Elvis Presley	140
74.	Turtles	139
75.	Jacky	138
76.	Gene Pitney	134
77.	Diana Ross & The Supremes	132
78.	Cilla Black	131
79.	Bruce Channel	121
80.	Jeannie C. Riley	120
81.	Lemon Pipers	116
82.	Mama Cass	115
83.	Paper Dolls	113
84.	Anita Harris	109
85.	Plastic Penny	108
85.	Mason Williams	108
87.	Long John Baldry	106
88.	Kinks	105
89.	Paul Mauriat & his Orchestra	103
90.	Honeybus	100
90.	Box Tops	100
92.	Bonzo Dog Doo Dah Band	97
93.	Gun	85
94.	Sue Nicholls	81
95.	Reparata & the Delrons	77
96.	Love Sculpture	75
97.	Simon Dupree & the Big Sound	71
98.	Alan Price Set	67
99.	Doors	63
100.	William Bell & Judy Clay	59
100.	Marvin Gaye & Tammi Terrell	59
102.	Traffic	58
103.	Moody Blues	54
104.	Easybeats	49
105.	Vanity Fare	43
106.	Fleetwood Mac	41
106.	Association	41
108.	Petula Clark	37
109.	Roger Miller	36
110.	R. Dean Taylor	35
111.	Kasenetz - Katz Singing Orchestral Circus	33
111.	Locomotive	33
113.	Pigmeat Markham	32
114.	Nice	31
115.	Who	29
116.	Cream	28
117.	Frankie Vaughan	22
117.	Grapefruit	22
119.	The Band	21
120.	Sandie Shaw	20
120.	Dave Davies	20
122.	Bedrocks	19
123.	Troggs	16
123.	American Breed	16
125.	Edwin Starr	15
126.	Leroy Holmes	11
126.	Tony Blackburn	11
128.	Symbols	9
128.	Ray Charles	9
130.	Alan Bown	7
130.	Robert John	7
130.	Bill Haley & the Comets	7
133.	Felice Taylor	6
133.	Jeff Beck	6
135.	Betty Everett	5
136.	Shirley Bassey	4
136.	William Bell	4
136.	Aphrodite's Child	4
139.	Jim Reeves	3
140.	Shorty Long	2
140.	Roy Orbison	2
142.	Sandpipers	1
142.	Buddy Holly	1
142.	Martha Reeves & the Vandellas	1
142.	Spencer Davis Group	1

NEXT WEEK: Derek Johnson's full comments on these point-scores. Don't miss it!

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Skin like peaches and cream. No more spots, no more pimples . . . Torbetol's unique 3-way action even clears up persistent acne.

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Address .....

1B

Lulu and Maurice want five kids, but NO honeymoon!

LULU and MAURICE GIBB on Lulu's TV show on Saturday, when they made the big announcement about their engagement.

FIVE children! A quiet, white wedding! A big house in the country! No honeymoon! Those, so far, are the plans behind what promises to be the show biz wedding of 1969, between Lulu and Maurice Gibb.

A wave of surprise and excitement ran through most households on Saturday night (or Sunday morning if people hadn't been viewing the night before) at the announcement of the couple's engagement. So on Monday I went round to Lulu's St. John's Wood house to meet them both.

Maurice opened the door and led me up to the lounge. A big Christmas tree and hundreds of cards and telegrams confronted me as I asked he-of-the-new-beard when the decision to be married had been reached.

"Just before Christmas," he replied in his soft voice. "About four months ago I decided I wanted to and a week before Christmas I said: 'Let's get married.' But Lulu said: 'No, let's get engaged first' and I said 'Okay.'

"It wasn't a rush, it just happened. Nobody pushed us into anything."

While Lulu was upstairs, Maurice spoke about the plans for the wedding—and the difficulties involved. "I can't honestly say when we're going to get married," he admitted. "When we get time, I suppose. Lulu's doing the series, then I go to Spain to film and when we come back, she'll be in Blackpool doing her film.

"We can spend weekends in Spain, I suppose, then I'll have to go to Blackpool. Urgh!"

Lulu and Maurice have been going out together on and off for about a year and it became obvious from the way they spoke that they are very much in love with one another. Maurice told me what happened on the Bee Gees' recent American tour.

"I used to phone her up from Los Angeles about twice a day. Then she'd call me back," he said with a fond smile. "We used to make about ninety-minute calls."

(And at around £4 a minute, that cost a fair old whack!)

Then down the stairs Lulu flew, rushed in like an auburn tornado, eyes ablaze with happiness and dashed over to receive a kiss—from me! Lucky that Maurice is an understanding sort of chap!

"Isn't it marvellous?" she shrieked. "I'm so thrilled."

She plonked herself down on the settee next to Maurice and answered my question about the difficulties involved in the clash of careers.

Worry, worry

"You could sit and worry and worry," she mused, "but we'll worry about the problems as we come to them. I'm cutting down on work and I think they are, too.

"Marion (Massey, her manager) has been wonderful about it. She was as excited as I am and she suggested that I give up the business in about a year.

"She's not like the image of a manager that is usually built up. She's so understanding. She didn't worry about herself, she just wanted to be sure that I'd be happy.

"At first, I couldn't agree with her, but the more I thought about it, the more I saw her point of view and what she was thinking. But I won't give up—yet!"

"When she has her first baby will do," interrupted Maurice, half-joking. "She wants five and so do I. We're agreed on that. It's a good thing to agree on, isn't it?"

Lulu asked me if I wanted coffee. I accepted, but she produced a bottle of Krug, the champagne among champagnes. I toasted them and Lulu bubbled on, effervescent as the champagne, about her feelings for Maurice.

They tell RICHARD GREEN

Then he chipped in: "She went to Middlesbrough for a week and after her first day away I went potty and phoned her five times. I drove up there at 4 am and arrived about 8.30 in the morning. I didn't know where it was. All I knew was the M1. But I found her all right."

We talked about last Saturday's "Happening For Lulu," of course.

"I was so nervous because it was the first time away from the group," Maurice smiled.

Lulu added: "I was thrilled that we did a bit in the show together. I thought it was the best part—maybe I'm prejudiced, though!"

Maurice is giving Lulu guitar lessons and they plan to do another spot together later in the series.

How about Maurice writing something for Lulu, or the pair of them doing a Jackie Trent-Tony Hatch thing together?

"She's hummed something to me and I've got something from the hum," Maurice revealed.

"Yeah, I'm a great hummer. A humdinger!" Lulu joked.

"Maurice was on 'I'm A Tiger,' you know," Lulu stressed. "He always wants to play the guitar part when I do a show. He says the record is okay, but he could always do it better on a show."

Then, switching subjects completely, she looked at him, back at me, grinned and asked: "D'you like his beard? Yeah, it does tickle a bit, but I like it."

"Robin and Barry kept telling me to shave it off," Maurice laughed. "They can't grow one. I think they're jealous!

"But I envy Robin his voice so much, so I suppose it's equal. Sometimes, his voice sounds like an instrument; it's amazing. I wish I could sing like him."

Every now and then the light caught Lulu's engagement ring and it flashed brilliantly. Where did it come from?

"Maurice loves driving and I love window shopping," Lulu replied. "We went round a lot of Kent villages and I saw it in a little shop. It's a sapphire with diamonds round it. It's Edwardian and in cabashaun style, which means the stone hasn't been cut. I like it because it looks just like a mountain."

The wedding itself is, Maurice and Lulu are determined, not going to be a mammoth Press reception type of thing, but a white, family affair.

"It's something you can look back on in twenty years' time," Lulu thought. "It's a personal thing, the most important day in your life."

Twin Robin is to be best man, with an assortment of bridesmaids and pages, including Marion Massey's daughter Sharon; ten year-old Andy Gibb; Edwina (10) and Gordon (6), two of Lulu's little relations, and Maurice's six year-old niece, Beri.

It was time for Lulu to routine at the BBC, so they offered me a lift in Maurice's Rolls—it used to belong to King Feisal—to Marble Arch. I readily accepted, having made the outward journey on a Tube train.

On the way along Edgware Road, Lulu turned to me and beamed: "Isn't it great? Everyone should try it."

A nice thought. And girls, I'm still single!

NICE ARE TERRIFIC IN CZECH FESTIVAL

THE NICE arrived from London at 9 p.m. on December 22 and rushed straight onto the stage of Lucerna, the largest hall in Prague, Czechoslovakia, and proceeded to give their best-ever performance.

Man, it was incredible. Keith Emerson was absolutely marvellous; no wonder some critics rate him higher than Brian Auger. Brian Davidson's drumming and Lee Jackson's bass were also superb.

Brian even used two knives to hold down two keys while he played inside the organ with the mike. Then he threw the knives into the wood of an amp. The crowd went berserk. They gave the Nice a standing ovation.

Later Brian told me: "We expected policemen and Russians on every corner. Dull streets, unhappy people. But it seems life is not much different from England, with long haired guys and mini-skirted chicks and no Russians at all. They must have hidden in the woods."

Other visiting groups to impress were Cuby and the Blizzards from Holland and the Mecki Markman from Sweden. Some 18 Czech groups took part in the contest, the best being Prudy, Synkopy 61 and Appolo (with Victor Sodoma). But the sensation was Peter Novak, singer with George and the Beethovens, who stirred emotions with a weepy song about a girl killed by a Russian tank.

PAUL CERNOCKY

LPs by Allen Evans

★★★★ TURTLES PRESENT BATTLE OF BANDS (London, SHU 8376)

Fast precise rocking music from the **Turtles**, who give their impressions of various groups, in much the same way as the Baron Knights did here a few years ago. But whereas the Knights were content just to make it a single, the Turtles give it full LP treatment. The disc is more comedy than rock, but the music is good nevertheless. We have a Beatles take-off with Elenore, and the Beach Boys with Surfer Dan. Twelve tracks in all and all good listening, not to mention the smiles they can raise. Mostly composed by the Turtles.

Other titles Battle Of Bands, The Last Thing I Remember, Too Much Heartsick Feeling, Oh Daddy, Buzzsaw, I'm Chief, You Showed Me, Food, Chicken Little Was Right, Earth Anthem.

★★★ BOOKER T AND THE MG'S: SOUL LIMBO (Stax, SXATS 1001).

Some great soul-swinging organ playing from **Booker T (Jones)** and rock-steady rhythm from the three MGs on this LP which names as its title number Soul Limbo, written by the purely instrumental group, as were two other tracks. This multi-racial group (two coloured, two whites) gets a smooth organ-guitar-drums sound going. Eleanor Rigby and **Jimi Hendrix's** Foxy Lady get good whirls too.

Other titles: Be Young Be Foolish Be Happy, La La Means I Love You, Hand 'Em High, Willow Weep For Me, Over Easy, Heads Or Tails, Since You've Been Gone, Born Under A Bad Sign.

★★★ GROOV'Y BABY (Direction, 8-63452).

Sixteen tracks, specially picked for their groovy sounds by **Derek Everett**, and featuring hit-makers **Sly** and **Family Stone** (Dance To The Music, and M'Lady); the **Bandwagon** (Breakin' Down The Walls Of Heartache, and Baby Make Your Own Sweet Music) and several future chart possibilities listed below. . .

Other artists and titles: Glories (Give Me My Freedom), Donnie Elbert (Get Ready), Bettye Swann (Make Me Yours), Cliff Nobles & Co. (The Horse), Brenda & Tabulations (Baby You're So Right For Me), Chambers Brothers (Time Has Come Today), Inez & Charlie Foxx (Count The Days), Peaches & Herb (Love Is Strange), Gene Latter (A Little Piece Of Leather), Barbara Mason (Oh How It Hurts), Vibrations (Love In Them There Hills), James Boys (The Mule). LPs

★★★ LEMON PIPERS: JUNGLE MARMALADE (Pye NSPL 28118)

Well, from Green Tambourine, which I considered a very good single, to Orange Marmalade, which is not a title but just two words of the Jelly Jungle track, that has strains of their earlier hit. This first track, together with the folksy second track, I Was Not Born To Follow, with its lovely guitar break, both held a lot of promise. The rest of the LP, however, was a bit disappointing, apart from the sad I Need Someone. The album finishes with Dead End Street/Half Light, containing a Paul Simon-type guitar solo, which is noteworthy but not as good as Paul would have done it.

Other tracks: Everything Is You, Catch Me Falling, Hard Core, Love Beads And Meditation, Lonely Atmosphere, Mirrors, Wine And Violets.

★★VANITY FARE: THE SUN, THE WIND AND OTHER THINGS (Page One, POLS 010)

After the chart success of I Live For The Sun, the **Vanity Fare** enjoyed publicity hailing them as initiators of a new swing back to the short-haired and some say more tuneful days of pop music. Personally I prefer the more powerful production achieved through the stronger, more insistent instrumental accompaniment prevalent today. Therefore, although the Vanity Fare achieve a very full vocal sound, my enjoyment of this album is spoilt by the unambitious backing. The material chosen compliments their style well and will be familiar to most readers.

Titles: I Live For The Sun, Music Music Music, In My Lonely Room, Lucky Lady Bug, Adios Amore, I Hear Trumpets Blow, Four Strong Winds, Puppet On A String, Younger Girl; On The Other Side of Life; Hey Baby, You've Lost That Loving Feeling.

IRON BUTTERFLY: IN-A-GADDA-DA-VIDA (Atlantic 587116). If there was a yearly prize for stamina, the American **Iron Butterfly** would win hands down! The title tracks lasts for over 17 minutes — one whole side! For a track to last as long the group must be at least up to Cream standard, which they are not. Still I must admit it held me for about eight minutes. The tracks on the other side are inoffensive and easily forgetable.

LIFE-LINES of GUN

	PAUL CURTIS	ADRIAN CURTIS	LOUIE FARRELL
Real Name:	Paul Anthony Gurvitz	Adrian Gurvitz	Brian John Farrell
Birthdate:	July 6, 1947	June 26, 1949	December 12, 1947
Personal points:	Height: 5ft. 8in.; weight: 9st. 10lb.; colour of eyes: blue; colour of hair: fair.	Height: 6ft 1in.; weight: 12½st.; colour of eyes: blue; colour of hair: fair	Height: 5ft. 6in.; weight: 9st. 10lb; colour of eyes: blue; colour of hair: brown.
Parents' names:	Samuel/Marie	Samuel/Marie	Leslie/Farrell
Brothers:	Adrian	Paul	—
Instruments played:	Bass	Organ, lead guitar, bass, piano	Drums
Where educated:	Downshall Secondary Modern	Gearies Secondary Modern	Just school
Age entered show business:	18	14	16
First amateur appearance:	Finsbury Park Astoria	Can't remember	Rising Sun Pub
First professional appearance:	France	Dustbin with Crispian St Peter's	Can't remember!
Biggest break in career:	Meeting Ronnie Scott	Meeting our manager	Record, "Race With The Devil"
Compositions:	—	Race With The Devil, Sunshine, Rat Race, Take Off	—
Biggest influence on career:	My own	None	Knack (pop group)
Former occupations:	Hairdresser	Demonstrating guitars	—
Hobbies:	Snooker	Snooker	Drinking and driving
Favourite colour:	Brown	Blue	Black
Favourite food:	Steak	Not fussy	Egg and chips
Favourite drink:	Bourbon and Coke	Bloody Mary	Scotch
Favourite clothes:	Casual	Casual	Belts
Favourite actor/actress:	Paul Newman, Sophia Loren	Marlon Brando	—
Favourite group:	Beatles	Moby Grape	Doors
Car:	Hillman Imp	Imp	Humber Hawk
Miscellaneous dislikes:	Know alls	Loud people	Filling in forms!
Miscellaneous likes:	Sunny weather	Playing my guitar	The lift at NEMS
Best friend:	Rupert	Michael Zake	Me
Most thrilling experience:	Racing at Brands Hatch	Getting from South of France to Ilford on 5 francs	—
Pets:	2 dogs—boxer and retriever	Two dogs	Two cats
Personal ambition:	To be a success	To stop having my photo taken	House in country
Professional ambition:	To be a success	No 1 disc	Successful records

TV Debut: "Late Night Line-up"
Radio debut: "Top Gear"
Current hit: "Race With The Devil"
Present disc label: CBS
Recording manager: John Goodison

COMMON TO ALL

Road manager: John Hammel

Personal managers: Jim Parsons and Peter Chipperfield
Musical director: Gun
Present home: Ilford, Essex
Musical educations: None

From YOU to US

Edited by TONY BROMLEY

MARIELLE HAWKINS (Manhattan, New York): Who is the idiot who decides which tracks go on American LPs, and their prices? Why do English albums have more tracks than their American counterparts? Why is it that those tracks not included in the American release are invariably the best? I have yet to find a sensible explanation for this practice.

It certainly can't be because we pay less money than the English do! Remember America is totally inhabited by super-wealthy people, who have no regard for money (at least that's what I've been told. . .). I paid five dollars for "Sgt Pepper" and six dollars for "Electric Ladyland" because I thought they were worth it — and they were.

However, when I went to buy the new Beatles album I found out that it costs — brace yourself — ELEVEN DOLLARS (and that's not counting 5 per cent sales tax!) There was a huge crowd ready to buy it, but when they were told the price (and after they were revived or calmed down) they left without it. Sure, the Beatles will sell a million dollars worth. At that price, it won't take too many albums to make it!

SHEILA SMITH and VALERIE ANDREW (London): So John Dunne (FYTU Dec 7) thinks that it is about time Pete Murray was put out to grass. May we suggest that John Dunne be put out to grass instead. His frequent letters are becoming tiresome.

Apart from the fact that Pete Murray shows a great deal more intelligent interest in all aspects of pop music than most other disc-jockeys, he's informative, accurate and his professional radio and television presentation leaves NOTHING to be desired.

Could it be that Mr Dunne was envious of Pete's position on "Top Of The Pops" or could it be that he has never met anyone so attractive as Jeannie C. Riley so as to render him speechless?

In the unlikely event of Pete Murray ever having **time** to graze, just for the record there will be two admirers more than willing to share the same pasture. . .

PAUL COLLINS (Wambown, Staffs): To me the planned future schedules for Radio One are the ultimate in short-sightedness! Straight after the news that we are losing "Foreverett" (voted second most popular radio show in the NME poll) and "Saturday Club," comes the news that David Symonds is losing his daily show.

Just who are the BBC catering for? Certainly not the true pop fan who has had to endure the infantile Tony Blackburn and the nauseating Jimmy Young ever since the network opened. Wake up Robin Scott! Radio One is fast becoming a national disaster.

M. DOWRA (Wheatley Hills, Doncaster): I would like to say how much I've enjoyed reading your NME 1969 Annual! I especially enjoyed the articles on the Bee Gees, Beatles and the articles on the "weaker sex."

The photographs were exceptional and if any reader hasn't got one, they should get one — it's well worth the price!

S. McKELLAN (Bramhall, Cheshire): It is a known fact that Paul Jones has not had a hit record in the charts for over a year and a half even though he has had some good records out — all of which have been predicted as hits.

It isn't surprising that none of his records get in the charts when it is practically impossible to buy the record! I tried over six shops in a large town — not one of which had his new single "Aquarius" in stock!

All right, so his other records didn't get into the charts, is this any reason for not stocking his new one?

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SQUABBLES KEEP BONZOS ON FORM

HAVING been assailed by and hooked on what is now known in its shorter super improved form as the Bonzo Dog Band, with the wonder ingredient glee, it was a little sad and alarming to sit over a beer with Dogs Neil Innes and Rodney Slater recently and discover them in a mood of most uncharacteristic aggression, bordering on despair.

"I'm sorry if I sound aggressive, but that's the way we all feel at the moment," said Neil apologetically. "We haven't been able to reach our full potential for some time and now we have this hit it makes me all the more determined that we should do so."

By NICK LOGAN

Resolved

Their anger it transpired was directed against certain of their business associates and was at that time threatening to engineer the disintegration and departure of the Bonzos from a pop scene so enriched by their presence. It gives me great pleasure, therefore, to report that the troubles that worried them so much appear to have since been resolved.

"We ought to be allowed to get on with what we want to do without these hang-ups," said Neil angrily. "We want to give money's worth, particularly so with this hit.

"But anyway I would sincerely like to thank all the people who have bought the record."

A more lighthearted vein was introduced by Rodney's reminiscences of the Band's Vivian Stanshall in the early days of the Bonzos. Viv and Rodney are the only two surviving from the original line-up.

It would appear that Mr Stanshall is a man of many names, no one being sure which one is really his. Referred to fondly as "Uncle" for some time, Neil and Rodney now call him Vic, but it seems there is an Anthony as well lurking in the murky past.

Anyway, it was Rodney who aroused much tittering with his disclosure that Viv/Vic/Anthony/Uncle once weighed a collosal 17 stone.

"He shaved his head completely bald, had this long drooping ginger moustache and he used to play the tuba," he added (as if a 17 stone Viv Stanshall wasn't enough!)

Not to be outdone, Neil's contribution was that Viv used to be known as the phantom prowler of Chalk Farm, on account of his nocturnal activities in a pair of outlandish rubber ears.

Reconcile

"Those were the days," sighed Neil — while I was still trying to reconcile the svelte hairy Viv Stanshall of today with a bald, 17-stone, tuba-playing phantom.

This in turn led on to reminiscences of the Bonzo's early days when they were renowned for their antics on the stages of various London ale houses, noticeably the Deuragon in Hackney, where they hotly challenged the Marshes in local popularity.

Such was their success that the band's delightful styling of the standard "Button Up Your Overcoat (Live Life With A Smile)" was to become one of the battle songs of the East End Mods as they went over the top on Clacton beaches against the hated Rocker forces.

But to get back to the present, it is now a known fact that a certain Mr McCartney played a major part in the production of the Band's "Urban Spaceman" hit, though they had tried to keep Paul's contribution dark for fear of those dreadful bores who will screech "They're climbing on the Beatles' bandwagon" at the slightest excuse.

However, the story may now be told.

The BONZOS (l to r), ROGER SPEAR, LARRY LEGS SMITH, DENNIS COWAN, VIV STANSHALL, RODNEY SLATER (lying) and NEIL INNES.

Said Neil; "Viv was out getting drunk one night when he met Paul and told him our problems. He was sympathetic and said he'd come along.

"It was great, the whole session only took about three hours, and Paul managed to catch the real us, the enthusiastic us, on record. He was the only person who could have done it. He just had to say what he wanted and he got it."

It was Neil the Bearded Dog who wrote "Spaceman" on an inspiration that hit him while walking an empty street — Dean Street in Soho for those with an eye for detail.

"I was suddenly aware of a gap between the buildings," said Neil. "I wasn't high or anything. I just became aware of a supercharacter, gleaming in the sky through the gap in the buildings. A James Bond super performer type person.

Not heard

"Some people have not really listened to it. They've heard the word 'speed' and gone away saying this is all about drugs. It's not. It's just about people, or rather about one person who has got no problems, no hang-ups. A sort of superhero or supernormal."

"Normals" figure strongly in the Bonzo's lives at present, being the people against whom the Band's satire is directed on their new LP "The Doughnut in Granny's Greenhouse."

Who are the normals.

Don't try

"They are those people who don't understand other people and don't try to," said Neil.

Rodney gave a mute answer, merely directing my attention to our fellow customers in the bar.

"They are the people who laugh at others because they don't try to understand," continued Neil. "Like if I walk in somewhere wearing this hat they will all laugh and point and say 'Yeh look. Geronimo.'" Neil's head, I should explain, was adorned by a rather becoming green felt headpiece, tied round with a colourful scarf. Geronimo!

We moved on to the Bonzos' stage act which is by definition not so much an act as a loose package on which the individual members can improvise at will. Far from this being a rather worrying thing for those involved — if a hilarious spectacle for those viewing — Neil would welcome more ad lib into the act.

"We work out the basic framework of the numbers before the act," offered Rodney, "and we work around that. If there is a lot of aggravation before it all comes into the act."

Deflated

Said Neil: "Afterwards we sit down and really let go at each other and egos get terribly deflated. No one gets any feeling of self achievement out of it. It's really a good dialectic we've got going; it means that everyone is continually under attack.

"The act as such has really been evolved over four years from the amateur days. The only time we have tried to work out a formula it has become rather meaningless."

More Bonzo send-up. The group wanted a sound like rabbits munching lettuce for a future LP track. This is how ROGER SPEAR and VIV STANSHALL achieved the impossible! The rabbits, by the way, are both called Bathroom and owned by Roger.

LOVE FANTASY

"LES Bicyclettes De Belsize" — shortly to go on circuit with the Hayley Mills-Hywell Bennet film "The Twisted Nerve" — is 30 minutes of what might best be described as a love fantasy with its roots in the dated tourist image of Swinging London where all the young are exceedingly beautiful and disport themselves under a forever clear blue sky in yellow and purple clothes.

It has no dialogue; the story being told by the music of Les Reed and Barry Mason who have, on the whole, done a good job. Besides "Bicyclettes," sung by Johnny Worth whose version I preferred to the mushier hit styling of Engelbert, there are five numbers, two sung by Worth, one by the Episode Six, one by Jane Marlowe and one instrumental.

The ballad "Julie" is probably the pick of the bunch, will no doubt be finding its way on a number of future albums and could even make someone a hit single.

The film was shot in lush colour in the Hampstead and Belsize Park area of London, is not without its humourous moments, and has Judy Huxtable and Anthony May as its young stars. Incurable romantics will enjoy it, cynics should stay away — fans of Reed-Mason will find it a good showcase for their talents.

I can't understand, though, why the title is in French. So what's wrong with "The Bikes Of 'Ampstead?" — **NICK LOGAN**

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Elvis tour rumour

LIKE YOU, I'm anxious to see what's going to happen with Elvis and personal appearances next year. Rumours are running rampant that he will do a summer tour and that his fee will be something like $100,000 a night. After that special, he'll certainly have no problem filling any amount of arenas that he and the Colonel would choose to play.

However, Colonel Parker does keep insisting that he won't put Elvis on the road till he's completed all his present movie commitments. And that will be in 1972.

I bet no one's thought of asking poor Elvis what he'd like to do. He seemed to enjoy doing a television show so much that he'd probably love to go out and perform before an audience again!

Great star line-up

THE Fillmore East has lined up a great series of attractions through this month and well into February. Many of the groups appearing there are not only English, but will also be making their U.S. debut, while others will be returning to consolidate the names already built up in this country.

Last year, thanks to great underground showcases like the Fillmore (East and West), the Boston Tea Party, the Grande Ballroom in Detroit and Chicago's Kinetic Playground, British acts who have had little, or no, success at home, were able to crack the toughest audiences in America, drawing not only standing ovations and huge crowds but also, in most cases, big album sales.

Fine examples of this in the past 12 months are **Jeff Beck, Procol Harum, John Mayall** and the **Moody Blues. 10 Years After** have established themselves into a firm groove on the personal appearance circuit, and the release of their new album, "Stonedhenge," should correct record sales.

Fleetwood Mac are currently in the process of happening though, of course, they've got a lot going for them in England too.

Starting this month, the U.S. underground will create and develop more British stars. **Led Zeppelin**, Jimmy Page's new group, are going to be whopping great big names on the album charts after the release of their first LP, and will add to what they've got going with their present tour.

They're scheduled to appear at the Fillmore with **Iron Butterfly** and the **Move** on January 31 and February 1st.

On January 24/25, **Jethro Tull** will make its U.S. debut. Like Led Zeppelin, once a record deal is completed, they'll be an enormous act. Jethro will share the bill at the Fillmore with **Savoy Brown**, another act to look out for here, and **Blood, Sweat and Tears**, one of the greatest outfits America has ever produced.

Terry Reid is scheduled for the Fillmore East on January 10/11, along with **B. B. King**, and **Jeff Beck** will make his return there on January 14/15 with the **Small Faces**, who will be making their U.S. debut.

Following the **Mothers of Invention** on February 21/22, **Ten Years After** and **John Mayall** are set for February 28 and March 1. There's a distinct possibility that **Julie Driscoll, Brian Auger** and the **Trinity** may join this show and kick off their first tour.

DOORS CONCERT FIASCO

THE Doors' concert at the Forum, their first local appearance since their European tour, was not only disappointing, but it was antagonising to watch "Hell-child" Jim Morrison enjoy putting on the audience.

The three Doors melted into their instruments and you only heard the sounds, forgetting there were three musicians producing those sounds. When they performed their latest single release "Touch Me," the Doors were augmented by strings and brass, but it seemed almost superfluous.

The concert was to be a planned excitement, but it just didn't work! The audience had paid as much as $6.50 per seat to see and hear Doors, so raw and exciting on record and in legend, but they were sadly disappointed.

The restless gathering was given "Light My Fire," only to have it drag on so long it was hardly recognizeable. During the song one section of the arena lit up as a gathering of youths lit sparklers and fire-crackers. The song dragged on without pause as firemen seized the articles of distraction.

I could not describe it better than Donna Chick, writing in her Los Angeles Time review. "As Morrison seemed content to wallow in the pleasure of his own talent, the audience became hostile, 'I am the Lizard King, I can do anything...' he says, while his snakey body moves real slow.

"The climax of his egotistical put-on happened when he sat down, cross-legged, in front of the musically starved crowd and asked the audience what they really wanted?

"'We can play music all night, if that's what you want,' he said, 'but you don't **really** want that, do you? You want something more, something different...' His mocking voice rang through the squirming crowd."

The "something different" the audience then received was Jim Morrison reciting his own poetry. It might have worked in front of an intimate gathering of his personal friends, but the audience as a whole was more disgusted than appreciative.

Opening the show was a local group called Sweetwater who presented an enjoyable half-hour of original material. All the Doors stood stageside and watched as the other advertised act, Jerry Lee Lewis "did his thing."

Those who went to see the wild, screaming act Lewis is known for lost out too. Although his second number was the favourite "Great Balls Of Fire" and he ended his set with "Whole Lotta Shakin' Goin' On," the numbers he chose to fill in between were slow, uninteresting and even went into a Bluegrass sound that hardly fits with the Jerry Lee Lewis bag.

Finally, in reaction to the endless booing, Lewis shouted, "I don't care if you all get heart attacks!"

It was a frustrating night at the Forum.

Ann Moses

Editor of "Tiger Beat"

in Hollywood

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TERRY QUINN'S TV

TODAY I would like to start a nation-wide search for a very special bed. In fact a bed to fit a King. Solomon King that is.

The 6ft. 8in. tall, 20-stone American singer has just returned from a South African tour and was all prepared to move into a luxury mansion just outside Manchester when he discovered he had a hangover problem. The house has 14 bedrooms and 14 beds—but Solomon can't fit into any of them!

At present he is making do with an extra large double bed with a single bed pulled up lengthways across the bottom. But it isn't really working and Solomon's wife is complaining of cold feet. This week, while appearing at Batley, Solomon is searching for a King-size bed.

A BRUISED, battered **Leapy Lee** limped back into London this week following a riotously successful tour of Ireland. Fans in Dublin and Belfast pulled Leapy off stage two nights running and left the lad with a broken arm and cuts that needed several stitches.

About to launch an extensive TV and radio promotion for his follow-up single "Here Comes The Rain," Leapy was looking worried when I spoke to him this week.

"I like a little bit of enthusiasm but those kids in Ireland really take the biscuit," he said. They also took his suit, half his shirt and the sole off his left shoe!

THE gentle, upper-middle-class folk who live in the big comfortable houses at Norwood Green, Middlesex, are about to have their ordered lives shattered by some strange goings on during the next couple of weeks.

Don Partridge is in the final stages of organising his "Buskers' Concert" at the Royal Albert Hall on January 29 and is rehearsing his guest artists—acrobats, magicians, escapologists, one-man bands, folk singers, etc.—in the street outside his Norwood Green house.

CARTOONE, the Scottish group which made its debut on the "Happening For Lulu" show last week, won't have much time to promote their new single in this country. They're off on a coast-to-coast tour of the United States, beginning with a huge Press conference sponsored by Atlantic Records in New York on January 20.

JACKY WATTS, the secretary of the **Jefferson Airplane** did her New Year shopping in London last week. She told me that the boys were so knocked out with the response to their free concert in Hampstead Heath earlier this year that they are planning a return visit in the Spring to do more FREE concerts!

IT may never get past the film censors but if you are still around in 1984 you might just catch it on the telly . . .

It's a film called "You Are What You Eat" but before **Fanny Cradock** fans start getting excited I want to tell you that it has nothing whatsoever to do with cooking.

It's another American pop music happening and stars **Tiny Tim, Harpers Bizarre, Paul Butterfield, Family Dog** and someone called **Super Spade** (no fans it's not Sammy Davis Jnr.). The publicity blurb calls it "an orgiastic picnic of food for the senses." Sounds like a case for transcendental Alka Seltzer!

JUDY'S GREAT ARTISTRY TRIUMPHS

SINGERS with artistry have a great advantage—when their voices starts to go their artistry remains. Hat's off to the greatest singing artist of them all—Judy Garland, who can still hit the big note to end "Rockabye" and bring the house down.

It was excitement all the way at the Talk Of The Town on Monday, what with a legal battle raging to see if it would be a one-night stand or a 5-week season for her (it's a season and hooray for de Judge). But after the Talk orchestra, under Burt Rhodes' baton had played for quite a while and no Judy appeared, one wondered if she was going to.

(She even cracked later: "Something extraordinary for me . . . not only have I appeared, but I am singing a new song." This was all about having a whale of a time at night and to hell with the morning).

She did make an entrance eventually in a sparkling, bejewelled organy suit, looking slimmer than I've ever seen her, with a leprechaun haircut and green scarf round her neck.

For one hour she alternately bowed in thanks for the great reception she got, sang with concentration, and dithered about between numbers, asking Bert what came next and overdoing the "relaxed" bit. But we all loved her. Her "I Belong To London" was a bit goo-ey, but we believed her, and standards like "Man Who Got Away," "Trolley Song," "Chicago" and "Over The Rainbow" were all socko hits.

For a breather, she coaxed Danny La Rue on-stage and he plugged his Chart-maker, "On Mother Kelly's Doorstep," with Judy joining in. The tune has stayed with me ever since, along with the memory that Judy is a great artist and we're so happy she paid us a call. **ANDY GRAY.**

Next week all the facts on FLEETWOOD MAC

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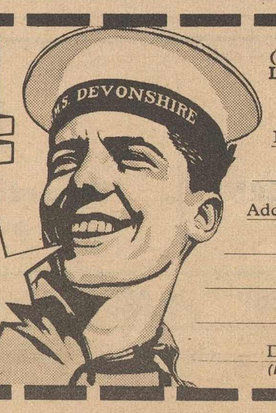

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The title of a new hit can result in the group getting into some strange garb. MANFRED MANN have clicked this week with "Fox On The Run" at No. 30, so here they are (minus Klaus Voorman) in hunting rig.

ANOTHER HIT FROM "HAIR"

Anthony & the Imperials
sing
Let The Sunshine In
UP2260
united artists

TAIL-PIECES BY THE ALLEY CAT

IN America 29 Gold Discs have now been won by **Beatles** — 13 LPs and 16 singles. Financially, their current album in U.S. has sold equivalent to £9 million! . . . Publicist **George Bartram** points out in 1958 your **Alley Cat** tipped stardom for **Des O'Connor** as a pop singer! . . . Reader **Mrs Susan Bailey** asks how long before **Lulu** uses Gibbs' toothpaste? . . .

At Maida Vale, **Alan Freeman** and comedian **Marty Feldman** next-door neighbours . . . Disappointing: **Georgie Fame's** vocal duet with **Alan Price** on Saturday's TV **David Frost** show . . . New York Copacabana owner **Jules Podell** has set May 22 for **Tom Jones'** return engagement

Cheering **Judy Garland** at Talk Of Town on Monday — **Ginger Rogers,, Zsa Zsa Gabor, Johnnie Ray, Lonnie Donegan, Danny La Rue** . . .

What does **Tony Bennett** think of new **Stevie Wonder** hit? . . . ATV chief **Lew Grade** engaged independent publicist **Chris Hutchins** to promote new **Tom Jones** television series . . . Will **Monkees** be singing "Please Don't **Tork**

About Me When I'm Gone"?! . . .

Is new hit from **Elvis Presley** dedicated to Radio One d-j's? . . . Listing 1968's worst discs **Ray Connolly** (in "Evening Standard") included **Dave Dee** and **Tremeloes** hits . . . In Boxing Day broadcast, **Harry Secombe** acknowledged helping hand from **Andy Gray** at outset of his career . . .

In America, **Beatles** replaced by **Glen Campbell** at LP chart top . . . Manager **Gordon Mills** in South Africa with **Engelbert Humperdinck** . . . Untrue **Lulu** getting married just for a surname! . . .

U.S. death of **Ed Smalle,** former pianist to late **Al Jolson** . . . On New Year's Eve, **Rachel Kinn** (daughter of NME chief **Maurice Kinn)** at Geneva party thrown by **Petula Clark** . . . High ratings for **Sam Costa's** Radio 1 programme. **HOLIDAY TV HIGHLIGHTS:** Superb **Dean Martin** show — especially his songs with **Frank Sinatra** . . . Charming interpretation of **Mel Torme's** "Christmas Song" by **Mary Hopkin,** guest-starring in **Hughie Green's** "Opportunity Knocks" . . . **Dusty Springfield**— preceding speech by **Queen Elizabeth** on Christmas Day . . . "Disney Time" host **Val Doonican** ideal . . . Excellent show from **Andy Williams** . . .

Sales here of **Scaffold's** hit over 500,000 . . . Why are **Beatles** so enthusiastic about **Tiny Tim?** . . . Memo to BBC-TV's **Billy Cotton jnr:** May we have more **Dean Martin,** shows, please ? . . .

At Nashville, **Simon** and **Garfunkel** recorded for two weeks under **Bob Johnston's** direction . . . In new **Roger Miller** publishing company, **Andy Williams** partners him . . . Big mystery why **Glen Campbell** hasn't clicked here.

Was it the **Johnny Harris** TV show—with **Lulu** also appearing?! . . . Boring **Roy Plumley's BBC-TV** interview with **Sammy Davis** . . . Have you heard **John Lennon's** amusing impression of **Harold Wilson?** . . .

Fifth Dimension here this month for **Julie Felix** BBC-TV show . . . Is **Les Reed's** 'Marry Me" **Engelbert Humperdinck's** next single? . . . Degrading: **Matt Monro's** antics with **Dave Allen** (ATV, Sunday) . . .

Malcolm Roberts has withdrawn from **Raymonde Lefevre's** Royal Albert Hall concert . . . **Beatles'** "Goodnight" next **Vera Lynn** single . . . **Hughie** and **Barbara Gibb** (parents of **Maurice Gibb)** not losing a son, but gaining a tiger! . . .

THE CAT'S WHISKERS

TAKING the annual opportunity of presenting "Cat's Whiskers" for noteworthy achievements in 1968, your Alley Cat presents the following names—but they are not printed in any order of merit:

HUGO MONTENEGRO—a feat for an unknown to top the hit parade with an instrumental . . .
CLIFF RICHARD—climaxed ten years in the spotlight without a blemish . . .
SCAFFOLD—for their originality . . .
COLIN BERLIN—most progressive independent agent . . .
PAUL & BARRY RYAN—noteworthy combined singer-composer effort . . .
DEAN MARTIN—America's most matured TV showman . . .
CHRIS HUTCHINS—a young publicist who joined the leaders . . .
GRAHAM BONNET — perhaps the most exciting new voice . . .
TONY HATCH & JACKIE TRENT—"Joanna" could become their biggest standard . . .
ROLAND RENNIE—sterling work for Polydor group . . .
MARION MASSEY—brilliant handling of Lulu's career . . .
JIM WEBB—outstanding solo composer . . .
BEATLES—for their continued professional achievements . . .
TOM JONES—a Briton who will become a world champion . . .
ROLLING STONES—great gesture appearing without invitation at NME poll concert . . .
VAL DOONICAN—our worthy TV answer to Andy Williams
JIMMY PHILLIPS—attained 50 years as a great music publisher . . .
ROBIN SCOTT—superb direction of Radio One . . .
LULU—top of the world at 20 . . .
TITO BURNS—took a daring plunge, but proving worth while . . .
DES O'CONNOR—his hit parade successes were no joke . . .
JIMMY YOUNG—found the successful radio recipe . . .
GORDON MILLS—our No. 1 back-room boy . . .
MARTY WILDE—good to see you back in the limelight . . .
ELVIS PRESLEY'S FANS—who remain loyal to their leader . . .
DAVE DEE'S GROUP—consistency with a capital C . . .
BILLY COTTON JNR.—for providing BBC-TV viewers with great Christmas entertainment . . .
DIANA ROSS—for her courage at Royal Variety Show . . .
CREAM—who showed the Americans what it's all about . . .
ESTHER OFARIM—an artist of rare talent . . .
ARETHA FRANKLIN—a singer with real soul . . .
MARY HOPKIN — success through simplicity . . .
SIR JOSEPH LOCKWOOD—determination to make EMI leading force in world entertainment . . .
BOBBY GOLDSBORO—one of year's best records . . .
TINY TIM—he's got guts—if little else . . .
LOUIS ARMSTRONG—the charm of his "Wonderful World" lingers . . .
LIBERACE—unique class entertainer . . .
CUPID'S INSPIRATION—"Yesterday Has Gone" perhaps your Alley Cat's favourite group record . . .
MIKE SLOMAN — praiseworthy efforts for MCA label . . .
CYRIL BERLIN—a manager deservedly sharing in Des O'Connor's triumphs . . .
DAVID FROST—head and shoulders above all TV personalities . . .
PAUL McCARTNEY—created international star of Mary Hopkin at first attempt . . .

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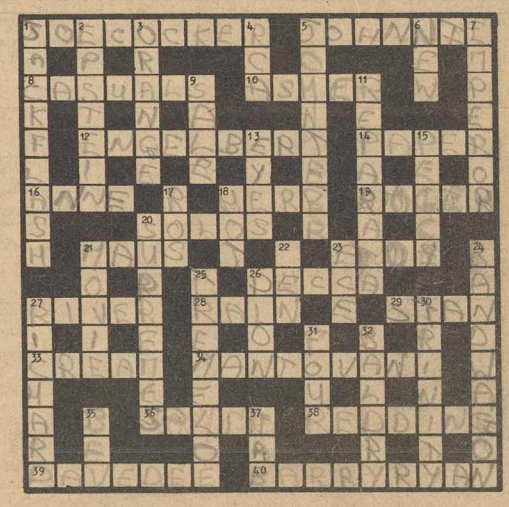
NME POPWORD

Compiled by Trevor Parks, Barton Upon Humber, Lincs.



ACROSS
1 Ex. Sheffield pub singer (3, 6)
5 Mr. Walker the D.J.
8 "Jesamine" group
10 Mr. Waller's ex. partner
12 Named after classical composer
14 Flimsy dolls?
16 "Mary ——" waited for Marmalade
18 Tijuana trumpeter
19 Recorded "Little Green Apples"
20 Songs sung alone
21 John Walker's real surname
23 What 8 across got for Christmas? (1, 3)
26 Record Label
27 Ike and Tina's was deep
28 "——and Tears"
29 Mr. Getz
33 Messrs. Bruce, Baker & Clapton were this
34 Orchestra leader with hit LP.
36 33 across have
38 Late soul singer
39 Went down with the "Antoinette" (4, 3)
40 Marion's son (5, 4)

DOWN
1 Seen jumping with the Stones (4, 5)
2 Late Beatles' manager
3 Colour of this group's bicycle
4 Record label
5 Singer with 8 across (4, 4)
6 Faces, but not small
7 Mr. Rosko
9 "Beatles for ——"
11 Leader of the Delrons
13 Don Partridge likes blue ones
15 Miss Lee
17 Edmundo
18 Not cool music
20 Led by Diana
21 "Lara's Theme" came from one
22 One of 25 down
23 Ex-Move
24 Group of wall demolishers?
25 Rick West for example
26 "Abraham, Martin & John" singer
27 Don't forget to catch him
30 Brian Auger's group
31 Tops and Seasons number
32 "Mexico" singer
35 Mr. Bevan of the Move
37 Mr. Martin of the Peddlers

ANSWERS NEXT WEEK

NEW to the charts

DANNY LILTS IN

DANNY LA RUE ranks as one of the few people who are show business legends in their own time. Huge box-office wherever he appears, his man-and-woman appeal is tremendous. Now the record buyers have taken to him and his first single, "On Mother Kelly's Doorstep."

This music hall song which was made famous by the evergreen Randolph Sutton was chosen by Danny who thought it was the type of number that his audiences would like to hear from him.

Danny began his career touring throughout Britain and can claim to have appeared in just about every theatre there is. He was spotted in a revue and plunged into the West End cabaret life—from where he has never looked back.

Royalty are known to be among Danny's most ardent fans and they often drop in at his own Hanover Square night club to watch his brilliant act. In panto each Christmas, the draw of Danny La Rue keeps the box-office extra busy and this year at the Saville in "Queen Passionella and the Sleeping Beauty" is no exception.

He lives in an elegant North London home where he is surrounded by priceless antiques and lovely rose gardens. A far cry from Mother Kelly's Doorstep down Paradise Row.

RICHARD GREEN

next week

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With An Eye To Your Ear

Johnny McEvoy
With An Eye To Your Ear
NPL 18264
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on REX R 11042

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Recorded by THE FLIRTATIONS
on DERAM DM 216

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